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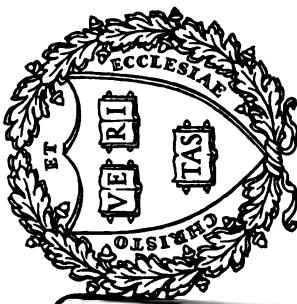
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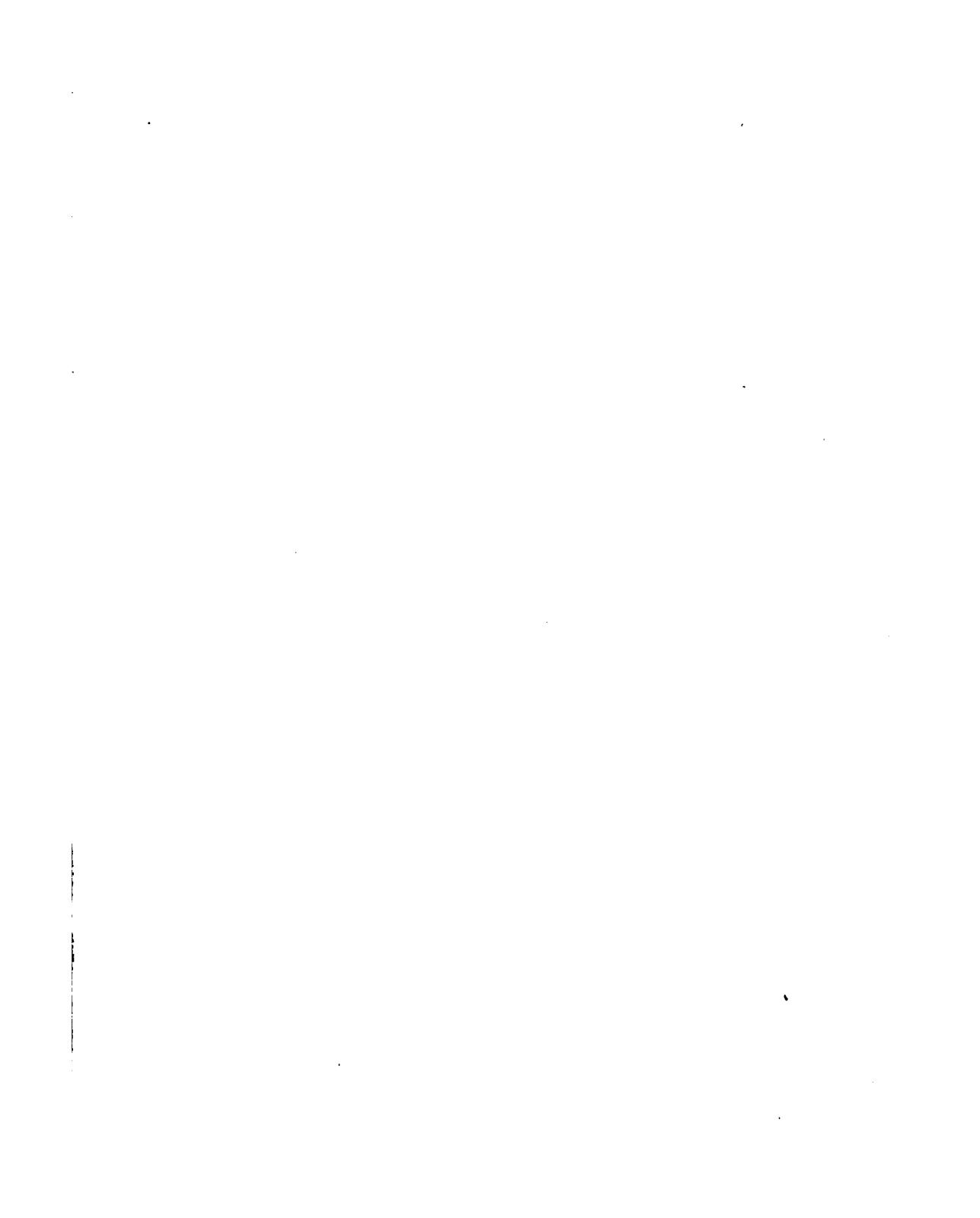


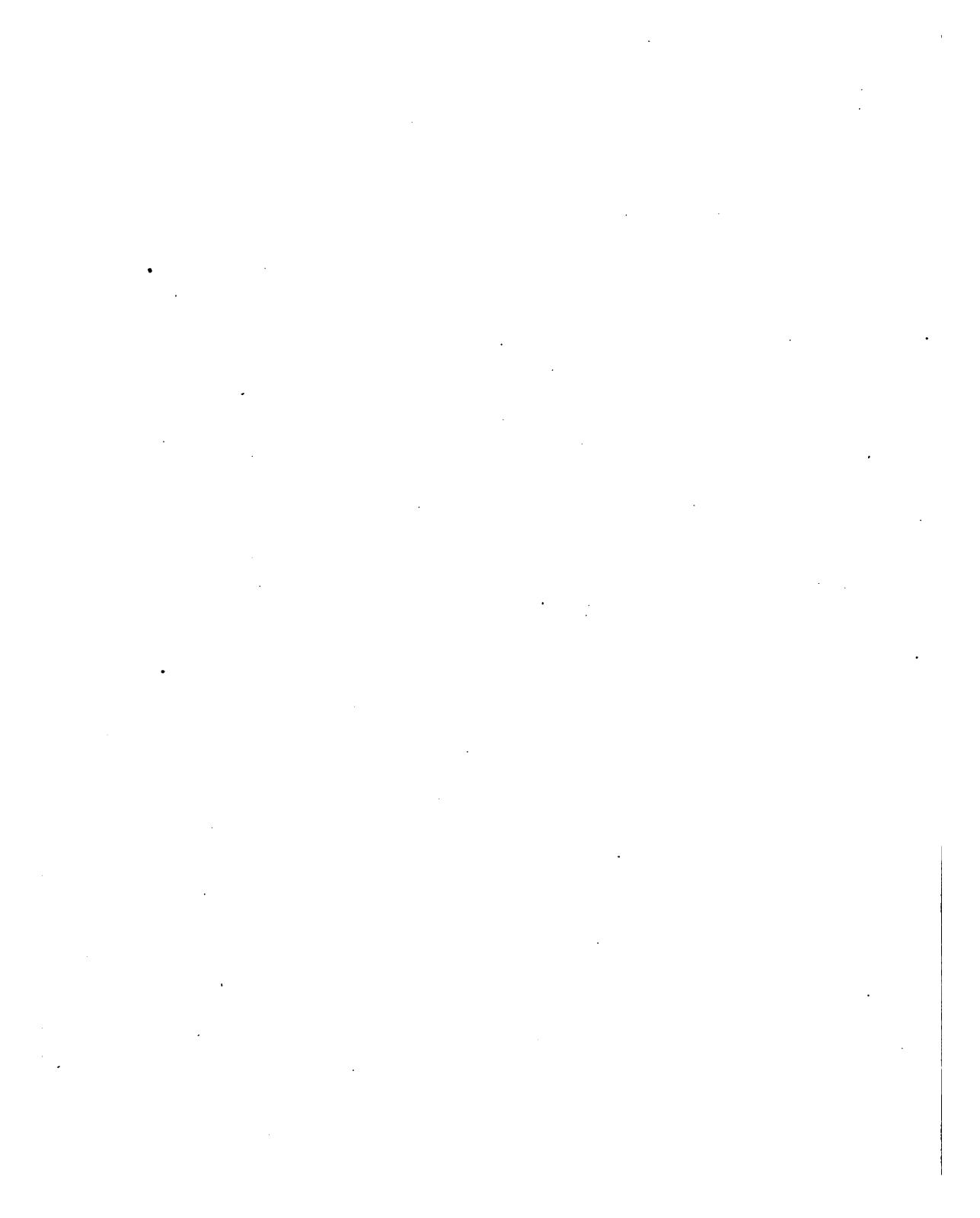
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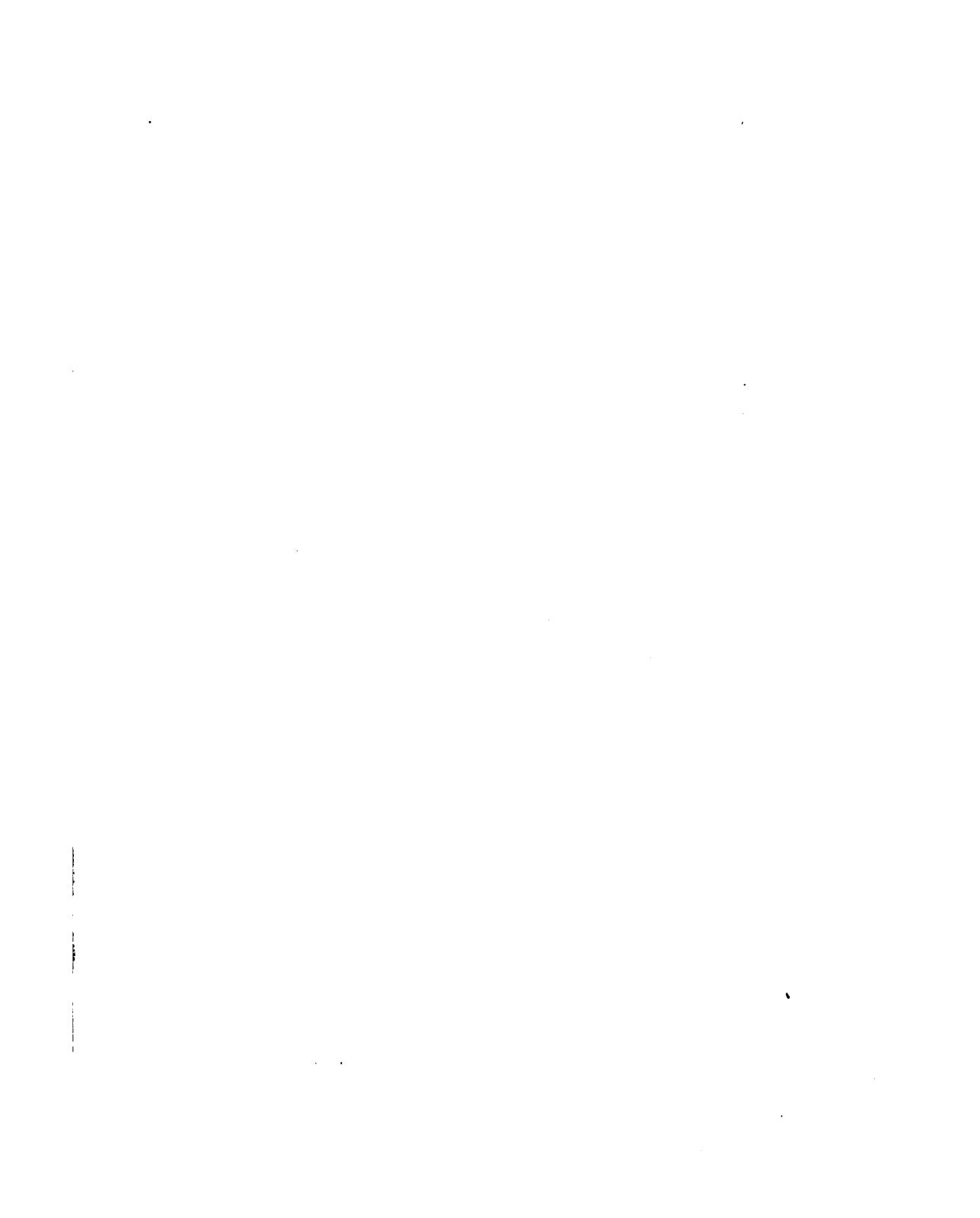
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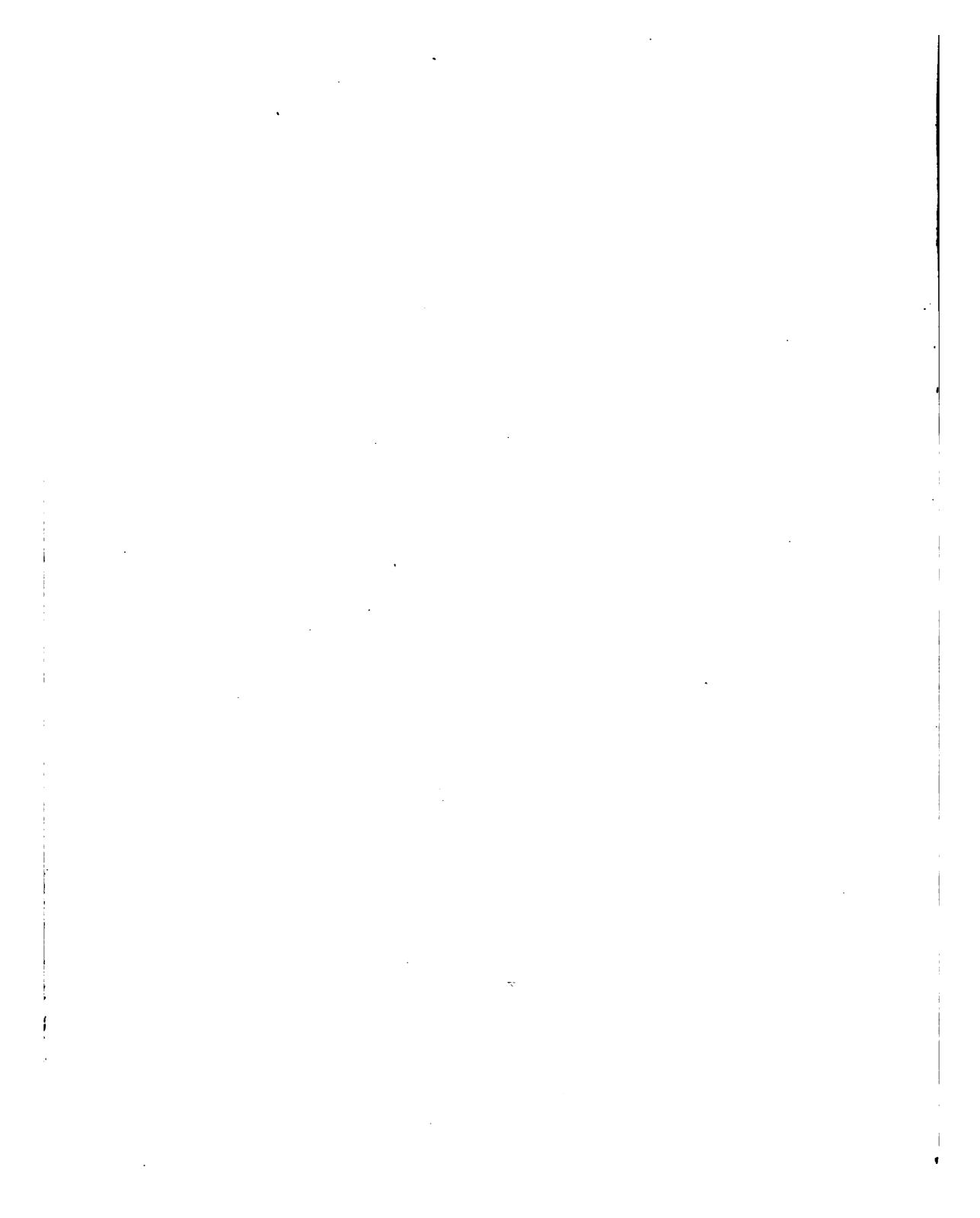












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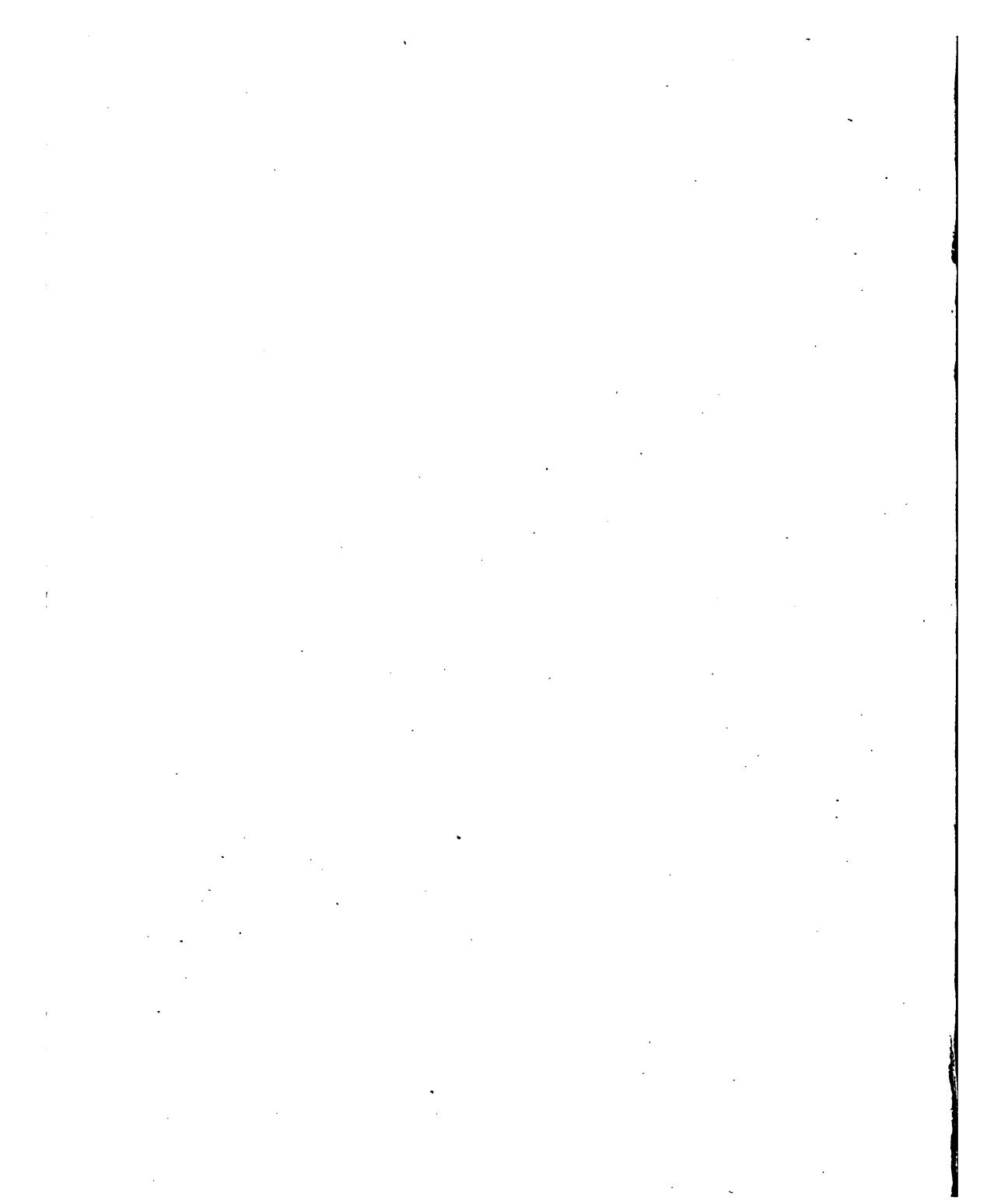
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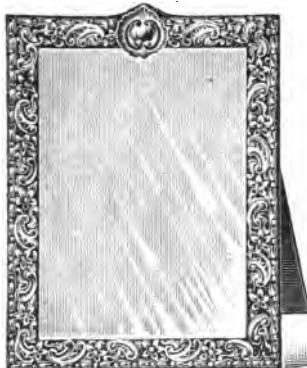
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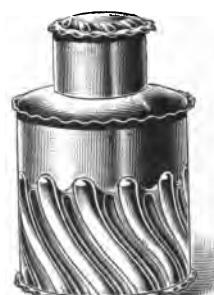


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Visitors to the Shakespeare Memorial usually first inspect the Library (on the ground floor to the left of entrance), then pass up the grand staircase to the Theatre, ascend the Tower, view the Picture Gallery and descend to the Hall again, pass into the Garden to the Gower Monument of Shakespeare, and return through the Hall to the principal entrance.

The dimensions of the Pictures given in this Catalogue are sight measurements.

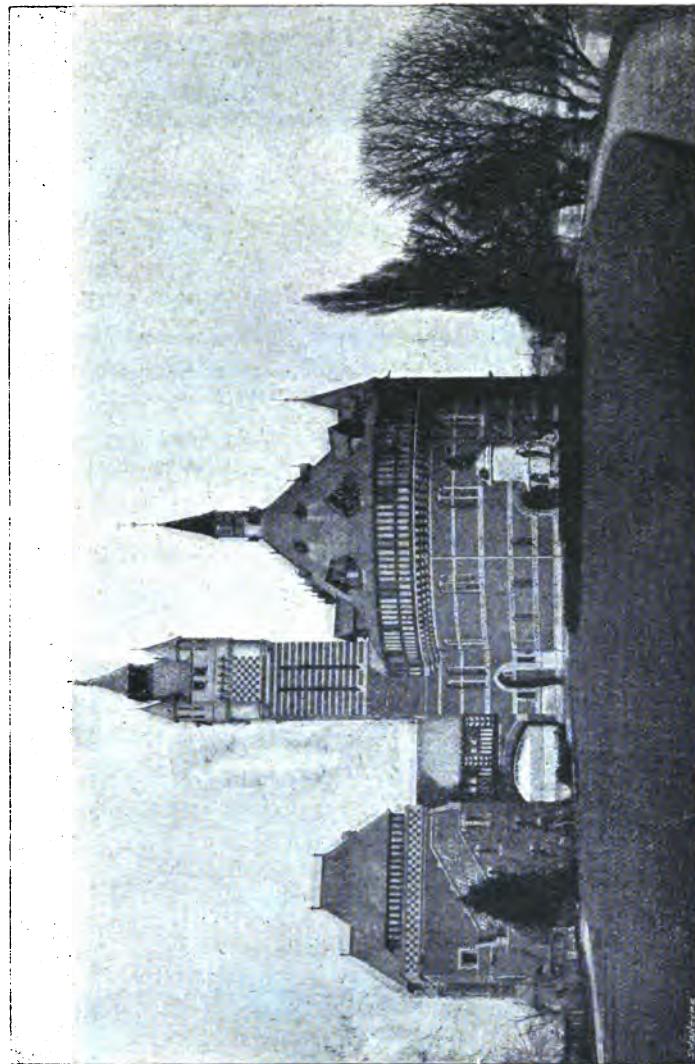
The Pictures in the Hall and Landing are first described (Nos. 90 to 97) pp. 22 to 26.

The Pictures in the Gallery follow (Nos. 1 to 89) pp. 33 to 90.

Admission to view the Buildings and Garden, 6d. each. Season Tickets, 1s. each.

The Library is free to students.





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SHAKESPEARE MEMORIAL STRATFORD-UPON-AVON

BRIEF ACCOUNT OF THE MEMORIAL ♦ ♦

So long ago as the year 1820 the idea of building a Memorial Theatre in Stratford as a tribute to the memory of Shakespeare occurred to Charles Mathews, the comedian.

There is in the Memorial Library a play bill for December 20th 1820, whereon it is stated that Mr. Mathews most respectfully informs the public that he will be found at home at the Town Hall, Stratford-upon-Avon, that evening, when he will have the honour of presenting to them his last new entertainment called "Country Cousins and the Sights of London." At the foot of the bill appears the following note: "At the conclusion of the evening's entertainment Mr. Mathews will have the honour of submitting to the audience the nature of some proposals that have been suggested for the purpose of erecting, in the form of a Theatre in Stratford, a National Monument and Mausoleum to the immortal memory of Shakespeare."

Although at the time the suggestion was well received nothing was then done to carry out Mr. Mathews' plan, and the idea lay dormant until 1864, when the Tercentenary of Shakespeare's birth was celebrated at Stratford; but eleven years elapsed before the Memorial Fund was started by the late Mr. Charles E. Flower, with a donation and the gift of a site.*

The site, then to all appearance an unpromising one, upon the banks of the Avon had been used for docks and wharves. Its selection, however, has since been fully justified.

The original proposal at the Tercentenary Celebration was to erect a statue; but it was felt that a theatre, wherein Shakespeare's

* In 1820 there was no permanent theatre in Stratford, but a temporary one; under the management of a lady, had been open a few years before that date. In 1821 a new theatre was equipped in More Town's End, a street now known as Greenhill Street. The first permanent theatre in Stratford, however, was built half-way down Chapel Lane, upon part of New Place Garden, and opened with a performance of "As You Like It," December 12th 1827. The doors of that building were closed for the last time after a performance of "Hamlet," on April 30th 1872. For full particulars see *Past Dramatic Performances in Stratford-upon-Avon*, by W. Hutchings Price 6d.

plays could be adequately represented would be a more fitting tribute to his genius. On April 23rd 1877, the three hundred and twelfth anniversary of the poet's birth, the first stone of the Memorial Building was laid by the Rt. Hon. Lord Leigh, with full Masonic ceremonial. Contributions to the building and endowment fund were given liberally by English and American Shakespeareans, but it was principally to the energy and enthusiasm of Mr. Flower that the scheme owed its success; for this reason as well as for his liberality he is justly considered to be the founder of the Memorial. A portrait of Mr. Flower (painted by Phil. R. Morris, A.R.A.), presented to him by his friends and fellow-townsmen, hangs in the Library Reading Room.

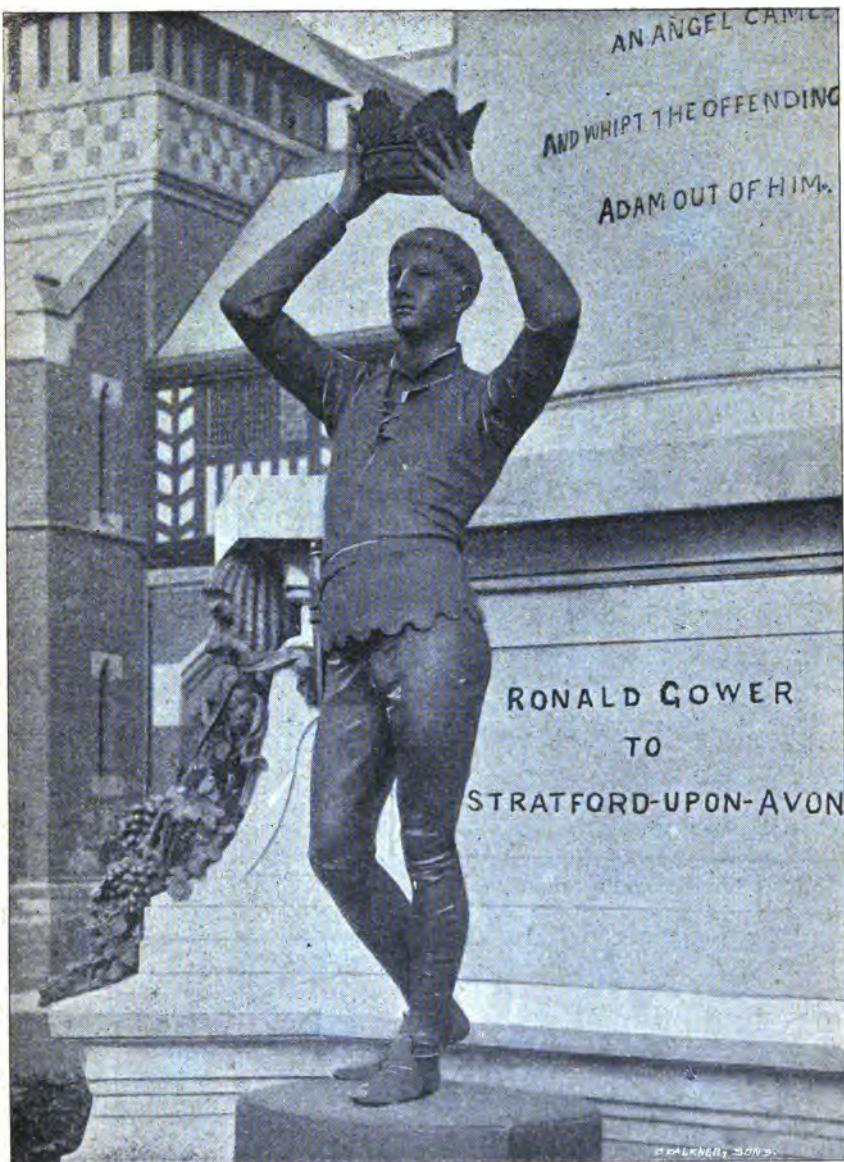
The building, designed by Mr. W. F. Unsworth in the Gothic style, comprises a Theatre, Library, Picture Gallery, and Central Tower, standing in a beautiful garden beside the river Avon, which here flows quietly in a broad stream towards the church where Shakespeare lies buried. Every detail of the building was carefully considered with a view to the purpose for which it was intended, as well as to artistic effect. The work is substantial and good throughout, with nothing sham or inharmonious; the staircase, constructed of Caen stone and Purbeck marble, being especially beautiful. The stained glass windows represent "The Seven Ages of Man" ("As You Like It," Act II., Scene 8, 139); Queen Elizabeth; and Queen Victoria.

The Theatre,

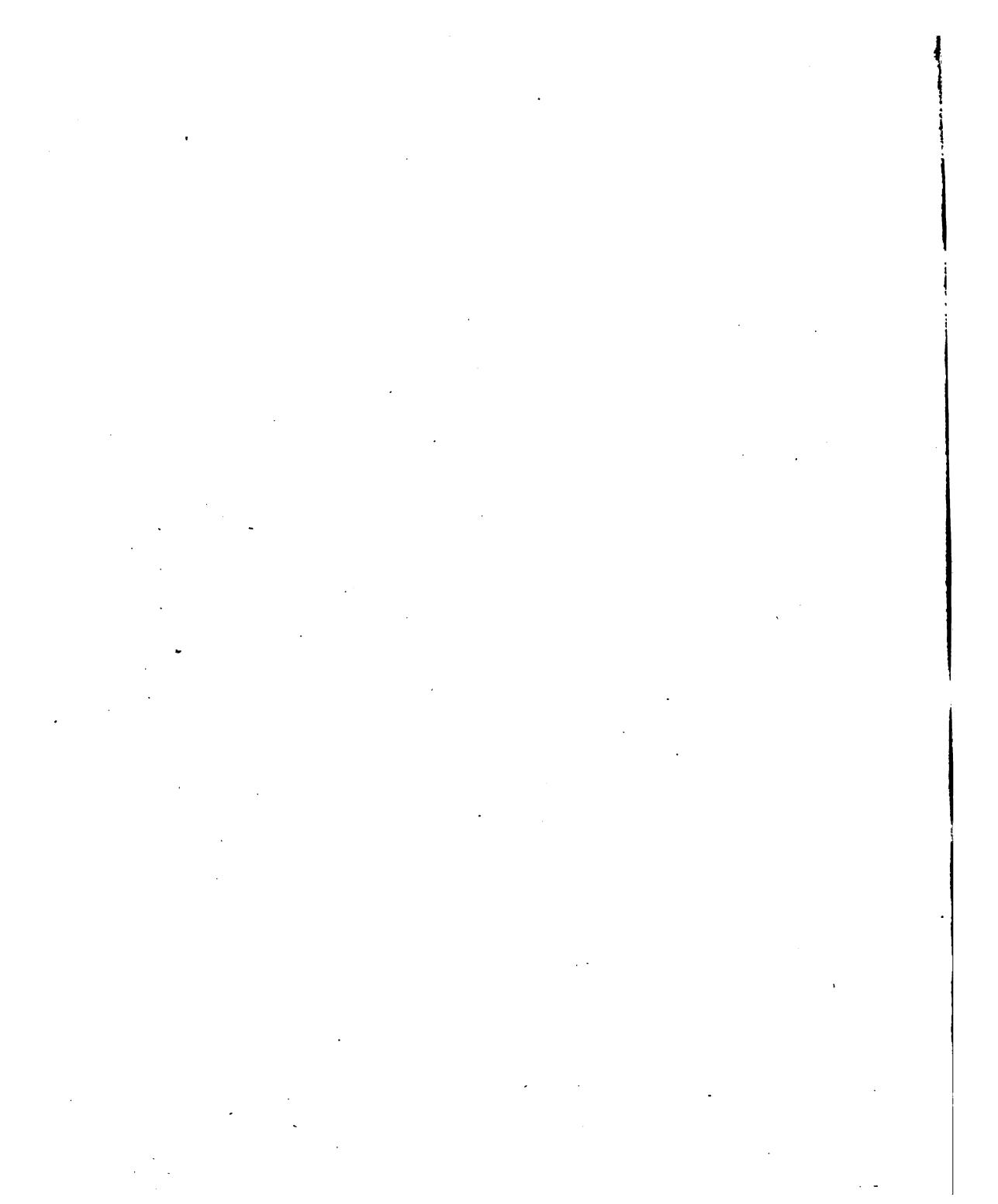
With accommodation for nearly nine hundred persons, is open occasionally during the year for good dramatic performances. The stage, which is 53ft. 2in. wide, by 46ft. 8in. deep, occupies the north end of the theatre; at the back are the green-room and the property-room. The proscenium is 27ft. 6in. high, by 24ft. 7in. wide. The height from stage to grid is 46ft., and from the basement floor to stage is 18ft., so that scenes can be either lowered below, or raised above the stage without a bend or rolling.

The act-drop, painted by W. R. Beverly, represents "The Globe Theatre" and the "Bear Garden" in Southwark, with a state procession of Queen Elizabeth in the foreground.

The Memorial Theatre was opened on April 23rd 1879, with a performance of "Much Ado About Nothing," in which Lady Theodore Martin (Helen Faucit) and the late Mr. Barry Sullivan took part, while Miss Kate Field delivered a dedicatory address, written by Dr. Westland Marston. Shakespeare's birthday (the 23rd April) has since been annually celebrated by the revival of one of his plays, during a week of Shakespearean acting.



BRONZE STATUE OF "PRINCE HAL."



Upon the exterior of the Library are three terra-cotta basso-relievo panels representing respectively scenes from "As You Like It," "King John," and "Hamlet;" the first and third were given by Miss Mary Anderson, the second by the architect, Mr. W. F. Unsworth.

The Library

Of Shakespearean and Dramatic Literature is situated upon the ground floor fronting the road; it contains copies of the first four folio editions of Shakespeare's Plays, published in 1623, 1632, 1664, and 1685; some rare quartos, and other early printed books, and copies of most of the collective editions of the plays published in Great Britain and America. The Library is partly supported by a small endowment fund, but through the generosity of friends many new and valuable books have from time to time been presented, and are always thankfully received by the Committee.

The Reading Room is open to the public. Anyone wishing to consult the books may do so on application to the Librarian.

The Committee desire that facilities for study should be given to students.

The Picture Galleries

Situated above the Library contain many originals from the Boydell Shakespeare Gallery, formerly in Pall Mall; portraits of Shakespeare and of famous actors and actresses; subject-pictures from the plays, also some rare engravings and a bust of the poet.

The Shakespeare Monument

A fine GROUP OF BRONZE STATUARY, presented by the author, Lord Ronald Gower, to Stratford-upon-Avon, stands in the garden on the south side of the theatre. It represents Shakespeare and four of his principal characters, Lady Macbeth, Hamlet, Prince Hal, and Sir John Falstaff, personifying tragedy, philosophy, history and comedy respectively. The sculptor spent altogether twelve years upon the work; the bronzes were cast in Paris. Lady Hodgson unveiled the monument, October 10th 1888.

A Lecture Room, with a small stage for the use of students and others, has been built upon part of the Memorial estate and forms a useful adjunct to the building.

Donation of Books and Pictures are gratefully received by the Committee who desire to make the collections as complete and interesting as possible.



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Mr. D. Mac Neille, of Stratford-upon-Avon.



LORD RONALD GOWER'S STATUE OF SHAKESPEARE
(From a block lent by Mr. E. Fox, Stratford-upon-Avon)

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Statuary.

In the entrance hall, facing the principal door, stands a life-size solid cast of Shakespeare from the statue in Poet's Corner, Westminster Abbey. The design was made by W. Kent, and executed by P. Scheemakers, in 1740. The poet is represented leaning on a pedestal, and holding a scroll, whereon are cut the following lines adapted from the "Tempest :" (Act V. Scene 1.)

"The cloud-capp'd towers, the gorgeous palaces,
The solemn temples, the great globe itself,
Yea, all which it inherit, shall dissolve
And, like the baseless fabric of a vision
Leave not a wreck behind."

The heads on the pedestal represent Henry V., Richard III., and Queen Elizabeth. The cost of the monument was defrayed by the proceeds of two performances at the two Theatres Royal, London.

Presented by Elliot Galer, Esq.

On the staircase is a small solid cast representing Shakespeare, from a statue by Antoine Kessel. *Presented by Mrs. Tyndall.*

Over the library door a cast from the bust of Shakespeare in Holy Trinity Church is placed, and over the door leading to the garden, a cast from the poet's statue by The Lord Ronald Gower.

On the landing stands a bronze bust of Miss Ada Rehan, as "Katharina," by J. S. Hartley. *Presented by Augustin Daly, Esq.*

Photographs and Engravings.

In the entrance hall are seven large photographs, illustrating Shakespeare's character of Sir John Falstaff, from original drawings by Ed. Grützner.

Proof impressions of the engraving by R. Josey, of Gainsborough's portrait of David Garrick. The plate is now destroyed, but copies of the engraving are presented by the Council to donors of three guineas and upwards. The original painting is the property of the Corporation of Stratford, and hangs in the Town Hall.

Engraving—The River Avon and Holy Trinity Church, from the original painting by John Constable (1840).

Engraving—Shakespeare before Sir Thomas Lucy, from the painting by T. Brooks, R.A., engraved by F. Hunter (1861).

Upon the walls of the corridor are exhibited engravings from the Boydell Portfolio, illustrating scenes from Shakespeare's Plays. Many of these choice prints are the work of famous English painters and engravers of the 18th century.

Oil Paintings.

90

ARTIST UNKNOWN

PORTRAIT OF A GENTLEMAN OF THE TIME OF QUEEN ELIZABETH.

Lent by Mrs. Page

Dimensions, 3ft. 1 $\frac{1}{2}$ in. by 2ft. 10in.; on canvas.

91

ARTIST UNKNOWN

THE MARRIAGE OF RICHARD, DUKE OF YORK (SECOND SON OF EDWARD IV.) AND THE LADY ANN MOWBRAY, 1477.

Presented by Hugh Owen, Esq., F.S.A.

The boy, who is one of the characters in Shakespeare's Play, "King Richard III.", was murdered in the Tower in 1483. The little lady was subject to great indignities, but dying on January 16th 1480-1, was buried in Westminster Abbey. She lived for a time at Sutton Coldfield, Warwickshire.

Dimensions, 1ft. 6 $\frac{1}{2}$ in. by 1ft. 3 $\frac{1}{4}$ in.; on board.

92

JOHN DUJARDIN, JUNR.

SHAKESPEARE IN HIS STUDY.

Presented by Sir George Trevelyan, Bart.

The scene depicted on this canvas is supposed to represent the Poet's study in his house in Southwark. Burbage, the actor, is rehearsing the part of "Master Ford" in the "Merry Wives of Windsor."

Dimensions, 3ft. 4in. by 2ft. 4in.; on canvas.

93

ALBERT W. HOLDEN

KING LEAR AND THE FOOL.

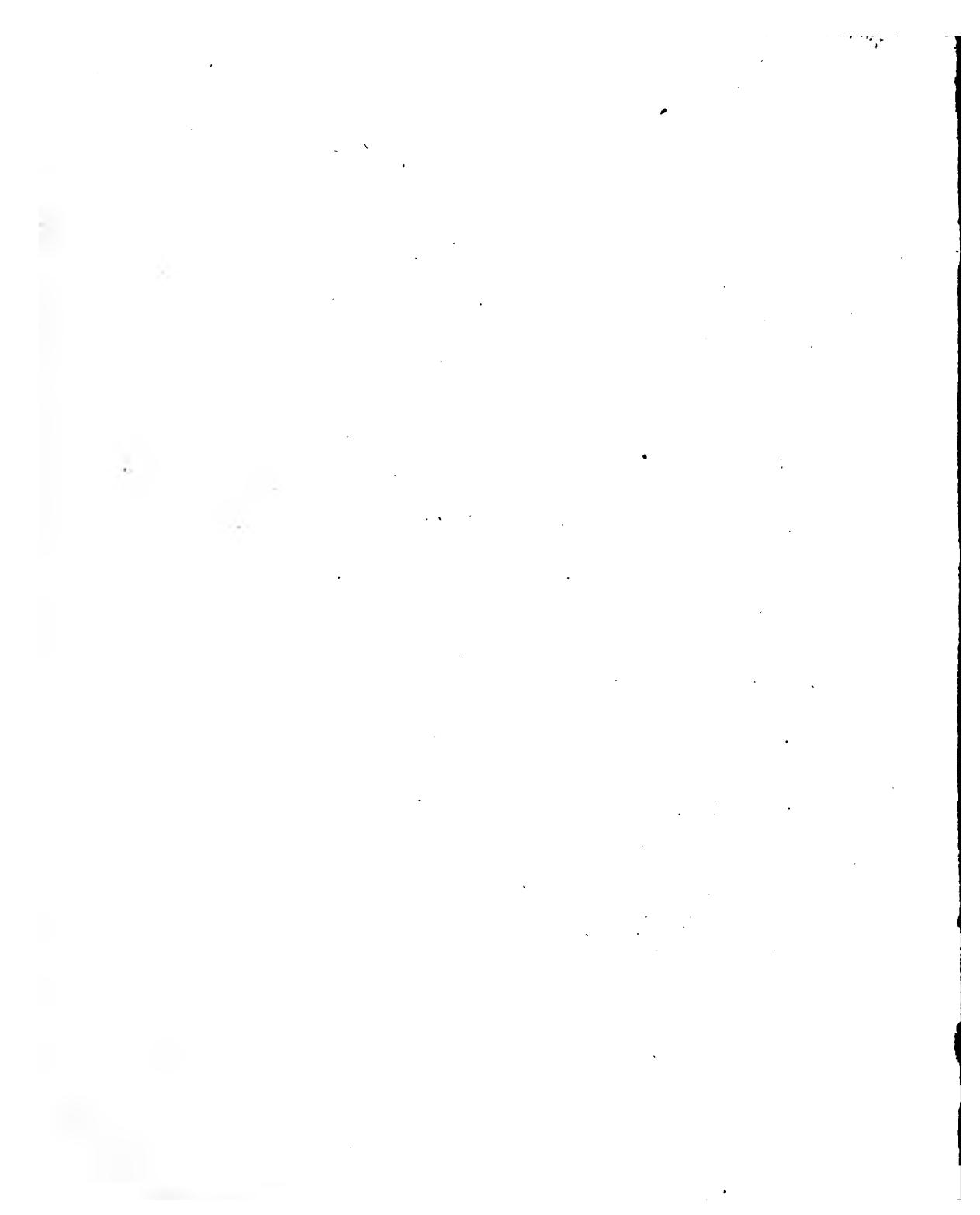
King Lear. Act III. Scene 2.

Lent by Professor Holden

For Sale, price £300.



NO. 91. MARRIAGE OF RICHARD, DUKE OF YORK.



94

ARTIST UNKNOWN

MISS SALLY BOOTH AS "JULIET."

*Presented by Edgar Flower, Esq.**Juliet's Chamber. Enter Juliet and Nurse*

JULIET. Ay, those attires are best; but gentle nurse,
 I pray thee, leave me to myself to-night;
 For I have need of many orisons
 To move the heavens to smile upon my state,
 Which, well thou know'st is cross and full of sin.

Romeo and Juliet. Act IV. Scene 3.

Sarah Booth, usually called "Sally Booth," was a descendant of the famous Barton Booth (1681-1733). She was born in Birmingham in 1793, and when quite a girl obtained an engagement at the Manchester Theatre, then under the management of Macready. After a time Sarah Booth migrated to London, appearing at Covent Garden Theatre 23rd November 1810, and created some stir in theatrical circles; it was even thought she might become a rival to Mrs. Siddons, a delusion soon dispelled, though the young actress gained considerable reputation. Miss Booth was noted for her politeness and her strict observance of religious duties; when on tour she made a point of regular attendance at church. It is related that on one occasion, at Stamford, the clergyman took advantage of her presence to inveigh against the stage; Miss Booth, unable to control her feelings at the personal attack, burst into tears. The intolerance of this zealous churchman proved a blessing. The principal inhabitants of the town, being ashamed of their clergyman's conduct, called on Miss Booth next morning, and her benefit was a bumper. Though perhaps seen to better advantage in "Priscilla Tomboy," Sally Booth's "Juliet" was a pretty girlish performance. Her "Cordelia" was not so highly praised. This once famous actress visited Stratford repeatedly about the year 1823. She died 1867, having long quitted the stage.

Dimensions, 7ft. 8 $\frac{3}{4}$ in. by 4ft. 8 $\frac{3}{4}$ in.; on canvas.

95

HILLARY BELL

MISS ADA REHAN AS "KATHARINA."

Presented by Augustin Daly, Esq.

This fine portrait of the great American actress was presented to the Memorial in 1888 by Mr. Daly, whose great Shakespearean revivals are equally well known in England and America.

Dimensions, 7ft. 10 $\frac{3}{4}$ in. by 3ft. 9in.; on canvas.

96

ROBERT CLOTHIER

J. L. TOOLE AND W. H. STEPHENS IN "THE CRICKET ON THE HEARTH."

*Presented by Elliot Galer, Esq.*Dimensions, 4ft. 7 $\frac{1}{2}$ in. by 3ft. 3in.; on canvas.

97

? ROBERT SMIRKE, R.A.

TROILUS AND CRESSIDA.

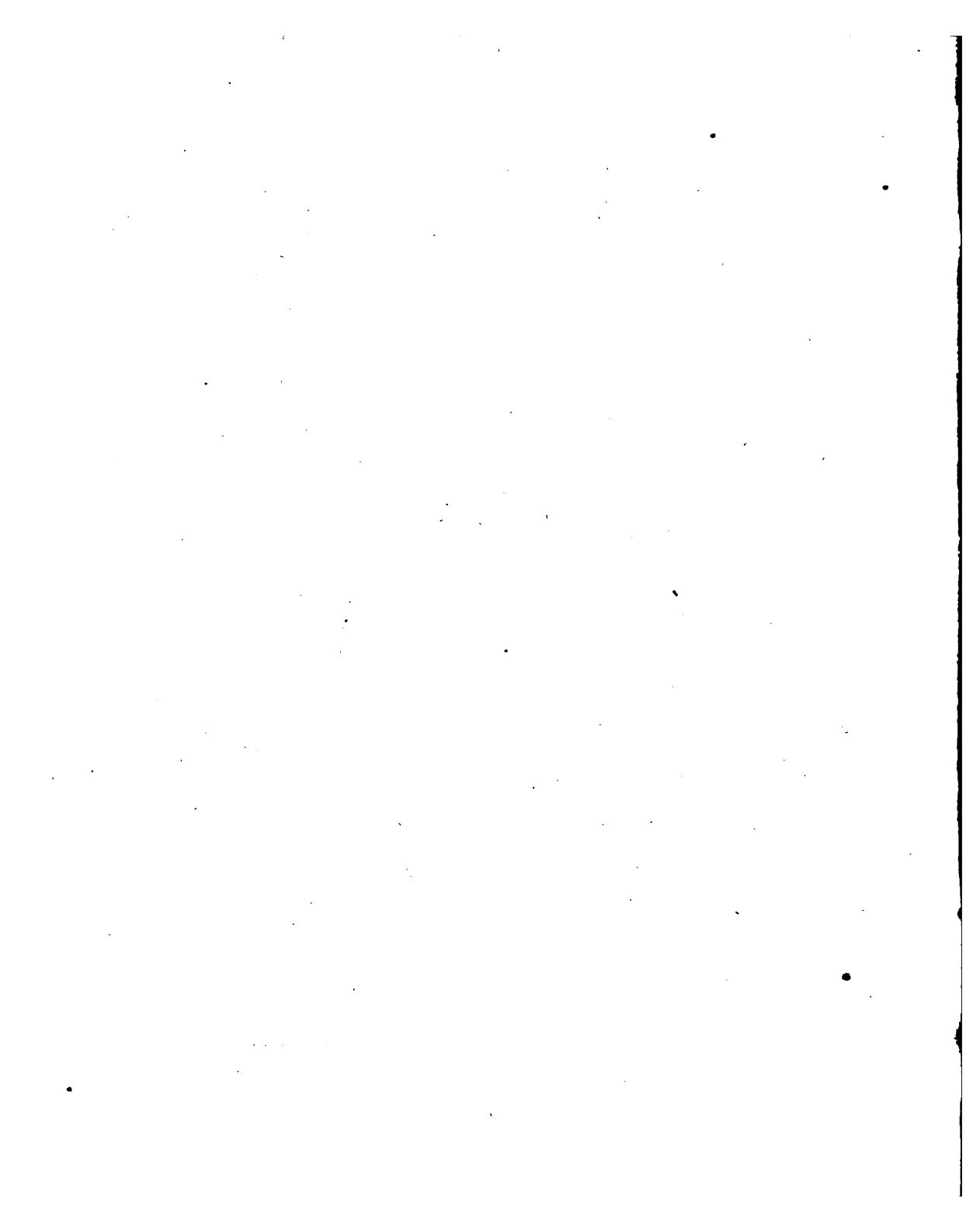
*Lent by the Rev. H. N. C. Hewson**Act II. Scene 2: Troy. A room in Priam's palace**Enter Priam, Hector, Troilus, Paris, and Helenus**Enter Cassandra raving*

C.A.S. Cry, Trojans, cry! lend me ten thousand eyes, and I will fill them with prophetic tears.

For Sale.

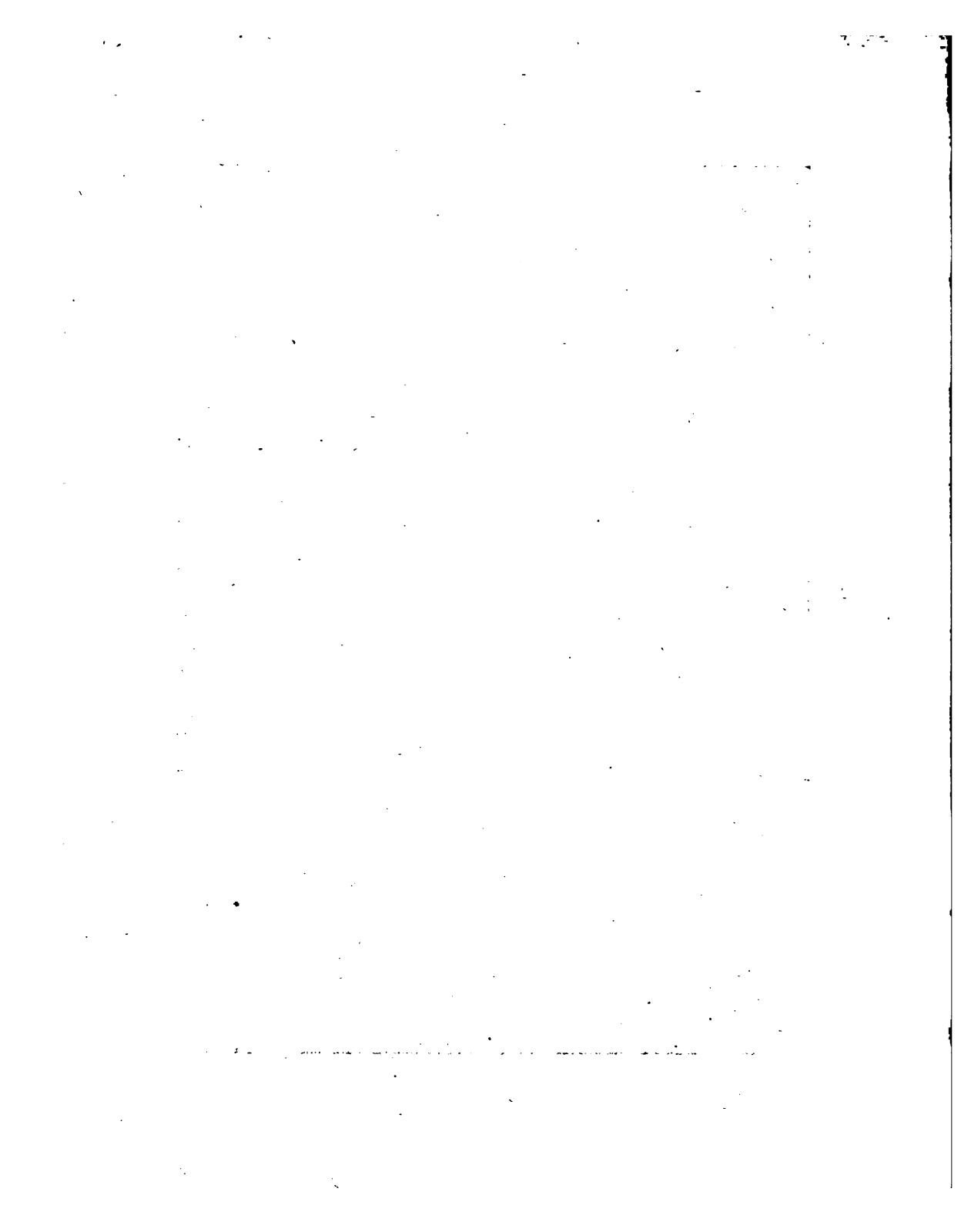


No. 95. MISS ADA REHAN AS "KATHARINA."





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PICTURE GALLERY.

1 SIR JOSHUA REYNOLDS, P.R.A., 1723-1792

THE DEATH OF CARDINAL BEAUFORT.

Presented by H. Graves, Esq.

KING HENRY. O thou eternal mover of the heavens,
Look with a gentle eye upon this wretch !

* * * * *

WARWICK. See, how the pangs of death do make him grin

SALISBURY. Disturb him not ; let him pass peaceably.

KING HENRY. Peace to his soul, if God's good pleasure be !
Lord Cardinal, if thou think'st on heaven's bliss,
Hold up thy hand, make signal of thy hope.
He dies, and makes no sign. O, God forgive him !

Second Part King Henry VI. Act III. Scene 3.

The greatest English portrait painter, Sir Joshua Reynolds, was born at Plympton in Devonshire in 1723, and educated at the grammar school there by his father, the Rev. Samuel Reynolds. In 1740 he went to London to study under Thomas Hudson, an eminent portrait painter. In 1749 he accompanied Lord Keppel to Gibraltar, and thence travelled to Italy. In 1752 he returned to England, and settling in St. Martin's Lane, London, soon became a leading figure in society, the friend of Dr. Johnson, Burke, Goldsmith, and Garrick. On the foundation of the Royal Academy in 1768, Reynolds was nominated President and received the honour of knighthood in the same year. He succeeded Allan Ramsay as principal painter in ordinary to the king in 1784, and dying at his residence in Leicester Fields was buried in St. Paul's Cathedral, February 1792. He exhibited 245 works at the Royal Academy, and delivered many excellent lectures on art. In 1787 Alderman Boydell determined to publish a great edition of Shakespeare, beautifully printed and illustrated. Early in 1789 the undertaking was so far advanced that a great number of pictures were painted, and a gallery built to receive them on the site of Dodd's house in Pall Mall. For this famous Shakespeare Gallery Sir Joshua painted two pictures, which were afterwards engraved ; the "Death of Cardinal Beaufort" (engraved by C. Watson, published in 1792) and a wonderful composition representing the Witches in Macbeth (engraved by Thew in 1802). The original painting of Cardinal Beaufort, after passing through several hands, was at last bought by Mr. H. Graves, who presented it to the Memorial Association.

Dimensions, 7ft. 8½in. by 5ft. 2¼in. ; on canvas.

2

ROBERT SMIRKE, R.A., 1752-1845

FROTH AND POMPEY BROUGHT BEFORE ANGELO.

Presented by Henry Graves, Esq.

*A Hall in Angelo's House. Enter Elbow and Officers,
with Froth and Pompey*

ANGELO. How now, sir! What's your name, and what's the matter?

ELBOW. If it please your honour, I am the poor duke's constable, and my name is Elbow: I do lean upon justice, sir; and do bring in here before your good honour two notorious benefactors.

ANGELO. Benefactors! Well, what benefactors are they? Are they not malefactors?

Measure for Measure. Act II. Scene I. 45.

This picture, painted for the Boydell Shakespeare Gallery, Pall Mall, was engraved by G. T. Ryder and C. G. Playter for J. and J. Boydell in 1798. It is the companion picture to No. 5.

Robert Smirke was born at Wigton in 1752, and at the age of nineteen became a student at the Royal Academy. He was elected an Associate of the Academy in 1792, and in the same year an Academician. In his youth he is said to have painted crests on coach panels. He certainly painted many small pictures for the engravers to illustrate plays, poems, and novels; many of these compositions he painted in monochrome (No. 38 in the Shakespeare Memorial Gallery is an example of Smirke's monochrome work). His favourite subjects were from the Bible, English history, Don Quixote, and Shakespeare. He was employed by Alderman Boydell to paint pictures for the Shakespeare Gallery in Pall Mall, to serve as illustrations to the Boydell Edition of the Plays; several of these interesting examples of his manner are now deposited at the Shakespeare Memorial. His pictures are humorous, and generally well drawn, though they have decided mannerisms. Smirke continued to practise his art till late in life, making the designs for the bas-reliefs in front of the Oxford and Cambridge Club, of which his sons were the architects. He died in London in 1845, in his ninety-third year.

See also Nos. 3, 4, 5, 13, 14, 52, 54, examples by this master.

Dimensions, 7ft. 1in. by 5ft. 1in.; on canvas.

3

ROBERT SMIRKE, R.A.

ANNE PAGE, SLENDER, AND SIMPLE.

Presented by Miss A. Bonham Carter

ANNE. Will't please your worship to come in, sir?

SLENDER. No, I thank you, forsooth, heartily; I am very well.

ANNE. The dinner attends you, sir.

SLENDER. I am not a-hungry, I thank you, forsooth. Go, sirrah, for all you are my man, go wait upon my cousin Shallow. (*Exit Simple*). A justice of peace sometimes may be beholding to his friend for a man. I keep but three men and a boy yet, till my mother be dead: but what though? Yet I live like a poor gentleman born.

ANNE. I may not go in without your worship: they will not sit till you come.

Merry Wives of Windsor. Act I. Scene 1.

This and the companion picture (No. 4) were painted for the Shakespeare Gallery, but, Alderman Boydell being unable to complete the purchase, they were sold by the artist to William Smith, M.P., of Norwich, whose grand-daughter Miss Alice Bonham Carter, presented them to the Memorial.

Dimensions, 7ft. 1in. by 5ft. 1in.; on canvas.

4

ROBERT SMIRKE, R.A.

SHYLOCK REPROVING JESSICA.

Presented by Miss A. Bonham Carter

SHYLOCK. What I are there masques? Hear you me, Jessica: Lock up my doors; and when you hear the drum, And the vile squealing of the wry-neck'd fife, Clamber not you up to the casements then, Nor thrust your head into the public street To gaze on Christian fools with varnish'd faces, But stop my house's ears, I mean my casements: Let not the sound of shallow poppery enter My sober house. By Jacob's staff, I swear, I have no mind of feasting forth to-night; But I will go. Go you before me, sirrah; Say I will come.

LAUNCELOT. I will go before, sir. Mistress, look out at window, for all this; There will come a Christian by, Will be worth a Jewess' eye. (*Exit Launcelot*).

The Merchant of Venice. Act II. Scene 5. 28.

The companion picture to No. 3; engraved by L. P. Simon, and published by J. & J. Boydell (1795).

Dimensions, 7ft. 1in. by 5ft. 1in.; on canvas.

5

ROBERT SMIRKE, R.A.

CONRADE AND BORACHIO BROUGHT BEFORE DOGBERRY AND
THE WATCH.*Presented by Elliot Galer, Esq.**SEXTON.* What else fellow?*FIRST WATCH.* And that Count Claudio did mean, upon his
words, to disgrace Hero before the whole
assembly, and not marry her.*DOGBERRY.* O villain! thou wilt be condemned into ever-
lasting redemption for this.*Much Ado About Nothing. Act IV. Scene 2. 56.*

This picture, painted for the Shakespeare Gallery in Pall
Mall, was engraved by J. Ogborne for J. & J. Boydell in 1791.
It is the companion picture to No. 2.

Dimensions, 7ft. 1in. by 5ft. 1in.; on canvas.

6

ARTIST UNKNOWN

(?) TUBAL

Presented by Edgar Flower, Esq.

7

JOHN OPIE, R.A., 1761-1807

ELIZABETH WOODVILLE, QUEEN OF EDWARD IV. AND THE
YOUNG DUKE OF YORK (AFTERWARDS MURDERED IN THE TOWER)*Lent by A. Graves, Esq., F.S.A.**QUEEN.* Come, come, my boy: we will to sanctuary.

* * * * *

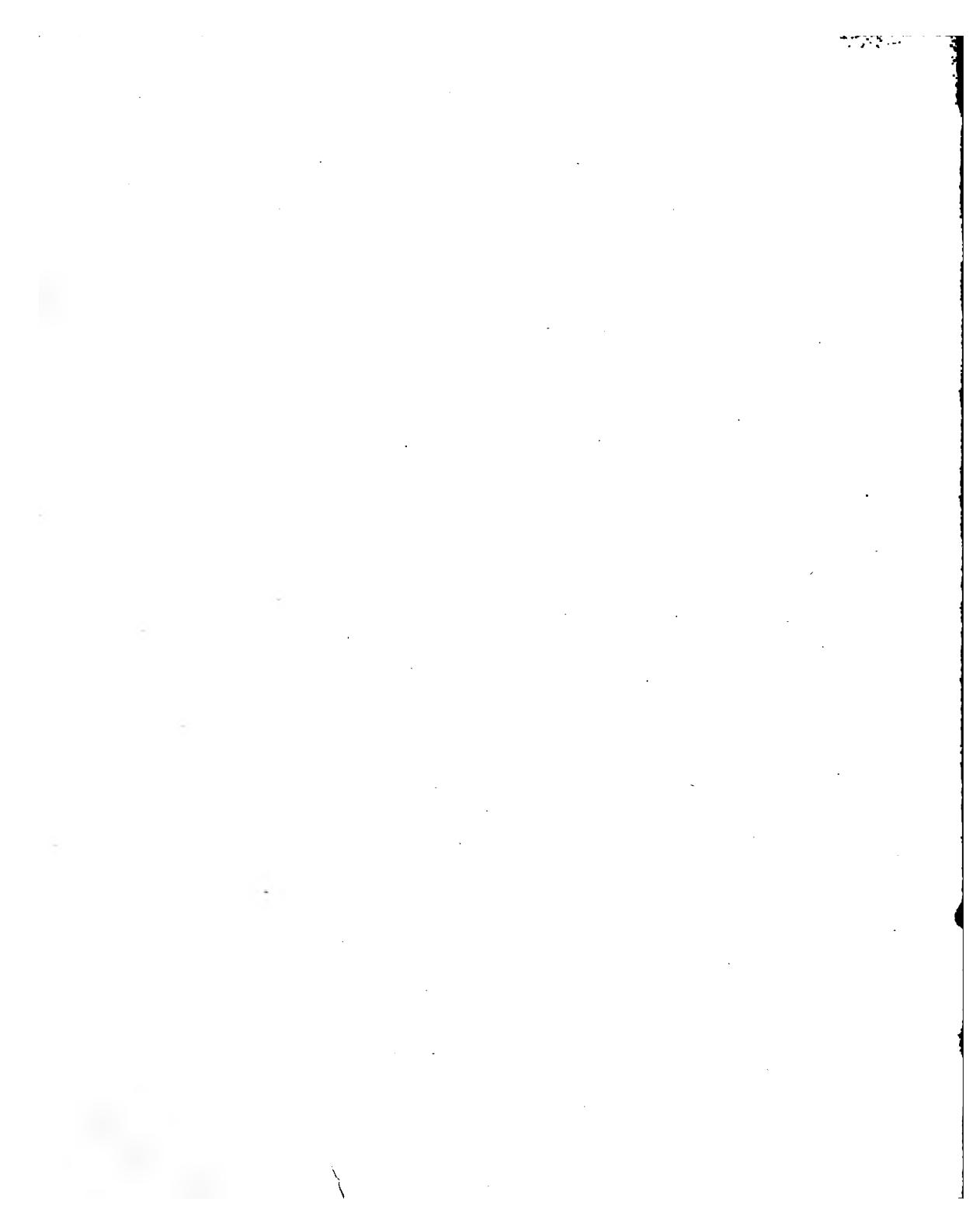
ARCHBISHOP. My gracious lady, go;
And thither bear your treasure and your goods.
For my part, I'll resign unto your Grace
The seal I keep: and so betide to me
As well I tender you and all of yours!
Come, I'll conduct you to the sanctuary.*Richard III. Act II. Scene 4. 66.*

John Opie, the son of a carpenter, was born near Truro in May 1761. Having, when quite young, given indications of genius he was taken to London and introduced to Sir Joshua Reynolds. He became an art student, and an exhibitor at the Royal Academy in 1782. In 1787 he was made a member of the Academy, and in 1805 Professor of Painting. He died in the prime of life April 9th 1807. Opie's pictures are generally well drawn and broadly painted, though not always harmoniously coloured. The picture of the little Duke of York is a masterpiece, the figures being well painted, and the whole composition good.

Dimensions, 7ft. 8in. by 5ft. 6in.; on canvas.



No. 7. THE YOUNG DUKE OF YORK. BY OPIE.



8

HENRY FUSELI, R.A., 1741-1825**THE GHOST OF JULIUS CÆSAR APPEARING TO BRUTUS.***Presented by Dr. Lawson Tait**Enter The Ghost of Caesar*

BRUTUS. How ill this taper burns! Ha! who comes here?
 I think it is the weakness of mine eyes
 That shapes this monstrous apparition.
 It comes upon me. Art thou any thing?
 Art thou some god, some angel, or some devil,
 That mak'st my blood cold and my hair to stare?
 Speak to me what thou art.

GHOST. Thy evil spirit, Brutus.

Julius Caesar. Act IV. Scene 3. 274.

Though almost a monochrome, and probably intended simply for the engraver, there is great power of imagination displayed in this painting.

Dimensions, 2ft. 1 1/2in. by 2ft. 3 1/2in.; on canvas.

9

? BENJAMIN WEST, P.R.A., 1738-1820**KING LEAR.***Bought by the Memorial Association*

LEAR. Blow, winds, and crack your cheeks! rage! blow!
 You cataracts and hurricanoes spout
 Till you have drench'd our steeples drow'd the cocks!
King Lear. Act III. Scene 2.

Dimensions, 2ft. 4 3/4in. by 1ft. 11 1/2in.; on canvas.

10

FRANCESCO ZUCCARELLI, c. 1702-1788**THE WITCHES APPEARING TO MACBETH.***Presented by Elliot Galer, Esq.*

MACBETH. Speak, if you can: what are you?

FIRST WITCH. All hail, Macbeth! hail to thee,
 Thane of Glamis!

SECOND WITCH. All hail, Macbeth! hail to thee,
 Thane of Cawdor!

THIRD WITCH. All hail, Macbeth! that shall be
 king hereafter.

Macbeth. Act I. Scene 3. 47.

Francesco Zuccarelli, an Italian, born at Pitigliano in Tuscany about 1702, studied at Florence and Rome. Having finished his studies he removed to Venice, whence, upon the advice of the English consul, he visited this country twice. The second and longer visit extended from 1752 to 1773. He became a foundation member of the Royal Academy, and amassed an ample fortune. Returning to Italy and settling at Florence he soon afterwards lost the whole of his savings, owing to the unsettled state of the country, and again in his old age became dependent upon his art for a living. He died in Florence in 1788. Zuccarelli's earlier works were chiefly historical pictures, but he abandoned these for decorative landscapes, with small figures. A collection of Zuccarelli's paintings was formed at Windsor Castle, and there are many examples of his art in England.

Dimensions, 3ft. by 2ft. 4 $\frac{1}{2}$ in.; on canvas.

11

THOMAS STOTHARD, R.A., 1755-1834

OTHELLO'S RETURN.

Presented by Charles E. Flower, Esq.

*A Seaport in Cyprus. An open place near the Quay.
Enter Othello and Attendants*

OTHELLO. O my fair warrior!

DESDEMONA. My dear Othello!

OTHELLO. It gives me wonder great as my content
To see you here before me. O my soul's joy!
If after every tempest come such calms,
May the winds blow till they have waken'd death!
And let the labouring bark climb hills of seas
Olympus-high, and duck again as low
As hell's from heaven! If it were now to die,
'Twere now to be most happy, for I fear
My soul hath her content so absolute
That not another comfort like to this
Succeeds in unknown fate:

DESDEMONA. The heavens forbid
But that our loves and comforts should increase
Even as our days do grow!

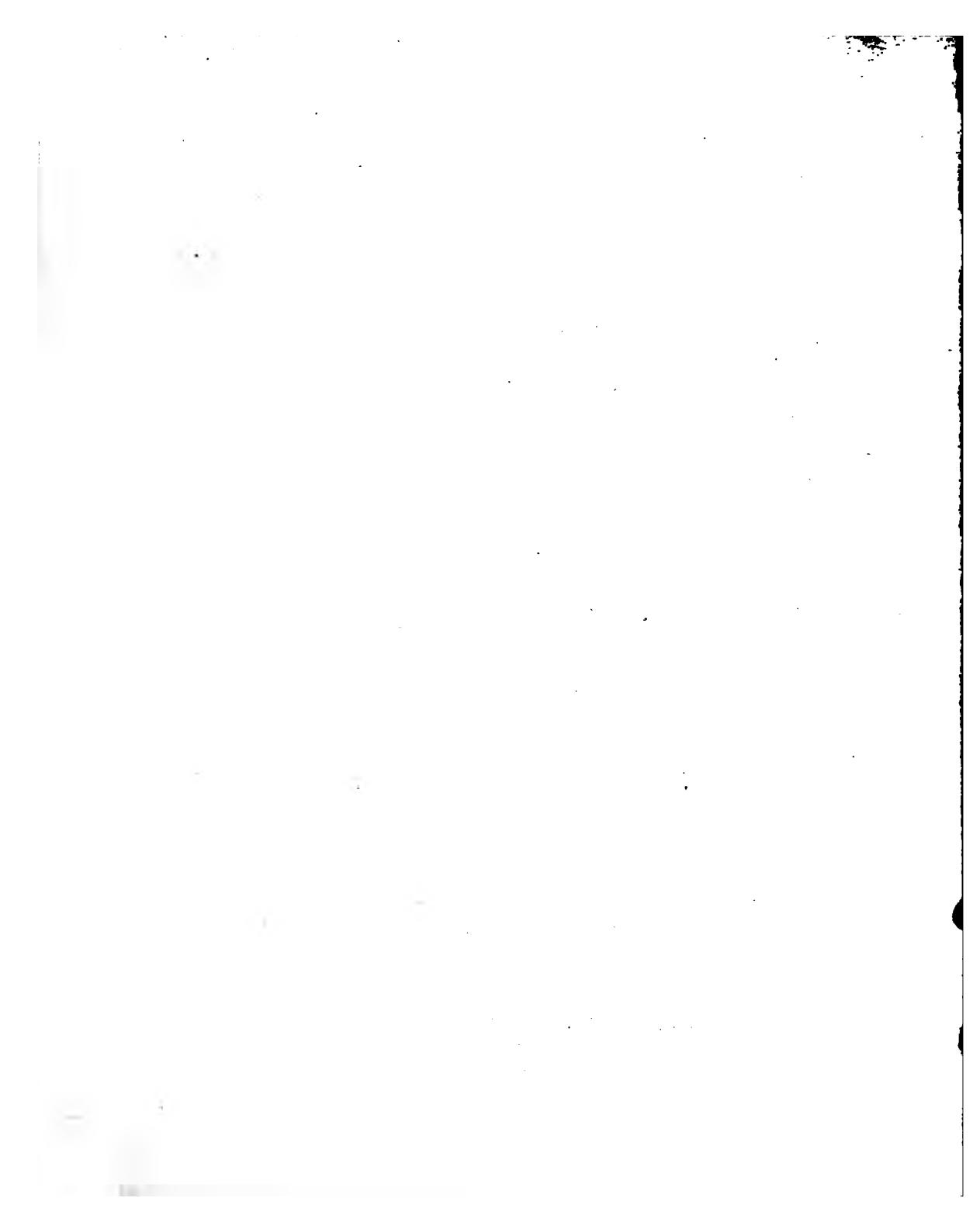
Othello. Act II. Scene 1. 184.

Thomas Stothard, the son of a Yorkshire man, was born in Longacre, London, 17th August 1755. In 1770, his father being dead, he was apprenticed by his mother to a designer of brocaded silks, but soon turned his attention to making illustrations for books, in which branch of art he excelled. He was elected an associate of the Academy in 1791, and a member in 1794. Although he exhibited only ninety-two pictures at the Academy, he executed several thousand designs for engraving. His illustrations for "Rogers' Italy," "The Boydell Shakespeare," and the "Procession of the Canterbury Pilgrims" are among his most famous works. He died in London 27th April 1834. The painting of "Othello's Return" was executed by Stothard for Alderman Boydell, engraved by T. Ryder, and published in 1799. Stothard also designed a beautiful series of the "Seven Ages," which W. Bromley engraved.

Dimensions, 6ft. 11in. by 5ft. 5in.; on canvas.



No. 10. THE WITCHES APPEARING TO MACBETH. F. ZUCCARELLI.



12

GEORGE ROMNEY, 1734-1802

TITANIA REPOSING WITH HER INDIAN VOTARIES.

*Presented by Charles E. Flower, Esq.**A Wood near Athens. Enter Titania with her Train*

TITANIA. Come, now a roundel and a fairy song ;
 Then, for the third of a minute, hence ;
 Some to kill cankers in the musk-rose buds,
 Some war with rere-mice for their leathern wings,
 To make my small elves coats, and some keep back
 The clamorous owl, that nightly hoots, and wonders
 At our quaint spirits. Sing me now asleep ;
 Then to your offices, and let me rest.

A Midsummer Night's Dream. Act II. Scene 2. 1.

The face of the Fairy Queen is said to have been painted by Romney as a portrait of Emma Lyon, the famous Lady Hamilton, second wife of Sir William Hamilton, British Ambassador at Naples, and the friend of Lord Nelson. Titania is represented reclining ; to the right a band of dusky musicians beguile the queen with music ; in the background two little fairies "war with rere-mice for their leathern wings." This picture was formerly in the Beckford collection.

George Romney was born in Lancashire, December 15th 1734. His father, a cabinet-maker, brought up the lad to that business, but, at the age of nineteen George showed so great ability for drawing that his father placed him with a portrait painter, named Steele, then living at Kendal. In 1762 he removed to London ; his talents were quickly recognised, and he rose rapidly in fame and fortune, ranking second to his famous contemporaries, Reynolds and Gainsborough. He visited Italy in 1773, and returned to London in 1775. Romney's wife and family were not allowed to share his prosperity, but remained at Kendal, receiving only two visits from the painter during thirty-seven years. In later life, however, he returned to Kendal, where he died November 15th 1802.

Dimensions, 4ft. 2½in. by 3ft. 8½in. ; on canvas.

13

ROBERT SMIRKE, R.A.

FALSTAFF AND HOTSPUR.

Lent by Henry J. Murgott, Esq.

FALSTAFF. The better part of valour is discretion ; in the which better part, I have saved my life. Zounds ! I am afraid of this gunpowder Percy, though he be dead.

First Part of King Henry IV. Act IV. Scene 4.

Dimensions, 1ft. 11½in. by 1ft. 7½in. ; on canvas.

14**ROBERT SMIRKE, R.A.**

AN ALLEGORICAL SUBJECT IN MONOCHROME.

Presented by Andrew MacCullum, Esq.

When Smirke intended a picture to be engraved, he sometimes painted in monochrome; this graceful composition is a good example of the artist's method.

Dimensions, 1ft. 3in. diameter; circular; on canvas.

15**E. E. DELL**

TITANIA'S BOWER.

*Presented by P. Alfrey, Esq.***16****SIR THOMAS LAWRENCE, P.R.A., 1769-1830**

PORTRAIT OF MRS. SIDDONS.

Presented by Elliot Galer, Esq.

Although an interesting picture, this portrait of Mrs. Siddons is not a representative example of the artist's work; it appears to have been painted when he was young. There is generally a peculiar freshness and refinement about Lawrence's manner which is well exemplified in the portrait of Kemble (No. 42) in the Memorial Picture Gallery.

Sir Thomas Lawrence, the most celebrated portrait painter of his time, was born at Bristol in 1769. He was the son of an innkeeper at Devizes. At the age of ten the infant prodigy began to take portraits in crayon. In 1785-6 he commenced painting in oils, and in the following year entered as a student at the Royal Academy. This early promise bore fruit; Lawrence was elected an Academician in 1794, and, on the death of Benjamin West in 1820, was appointed President of the Royal Academy. He died in London in 1830, and was buried in St. Paul's Cathedral.

Dimensions, 2ft. 6½in. by 1ft. 10½in.; on canvas.

17**JOHN CAWSE, 1779-1862**

THE QUARREL BETWEEN SIR JOHN FALSTAFF AND PISTOL.

*Presented by C. Bernard, Esq.**FALSTAFF.* Give me my rapier, boy.*DOLL.* I pray thee, Jack, I pray thee, do not draw.*FALSTAFF.* Get you down stairs.*Second Part, Henry IV. Act II. Scene 4. 215.*

John Cawse, a portrait painter of some note, was born about the year 1779. He painted a few historical pictures, and wrote a treatise on "The Art of Painting," published in 1840. He died in 1862

Dimensions, 2ft. 5 $\frac{1}{2}$ in. by 2ft. $\frac{1}{2}$ in.; on canvas.

18 SIR JOHN GILBERT, R.A., P.R.W.S., 1817-1897.

CARDINAL WOLSEY AND BUCKINGHAM.

Presented by C. E. Flower, Esq.

Enter Cardinal Wolsey

WOLSEY. The Duke of Buckingham's surveyor, ha?
Where's his examination?

FIRST SECRETARY. Here, so please you.

WOLSEY. Is he in person ready?

FIRST SECRETARY. Ay, please your Grace.

WOLSEY. Well, we shall then know more; and
Buckingham
Shall lessen this big look.

Henry VIII. Act I. Scene 1. 115.

Sir John Gilbert, one of the greatest illustrators of Shakespeare's Plays, is represented at Stratford-upon-Avon by this picture only. It is much to be desired that more examples of his painting be placed in the Gallery. Sir John Gilbert, the son of a retired captain, was born in 1817. After leaving school he entered the office of an estate agent at London, but, having no taste for figures, he persuaded his parents to allow him to study drawing. In 1836 he exhibited his first picture in the Royal Academy. He contributed to the early numbers of *Punch* and *The Illustrated London News*. Besides painting about 400 pictures, he designed illustrations for many periodicals and some of the best English classics, especially Shakespeare, whose plays he thoroughly appreciated. Sir John died in 1897.

Dimensions, 2ft. 10in. by 1ft. 7in.; on a panel.

19

HENRY FUSELI, R.A., 1741-1825

THE WITCHES APPEARING TO MACBETH.

Presented by Henry Graves, Esq.

BANQUO. What are these,
So wither'd and so wild in their attire,
That look not like th' inhabitants o' the earth,

And yet are on't? Live you? or are you aught
 That man may question? You seem to understand me,
 By each at once her choppy finger laying
 Upon her skinny lips: you should be women,
 And yet your beards forbid me to interpret
 That you are so.

Macbeth. Act I. Scene 3. 39.

Henrich Fussly, better known by his English name, Henry Fuseli, was born at Zurich, 7th February 1741. His father, Johann Kaspar Fussly, intended Henrich for the Church, and the boy received a liberal education which enabled him to acquire a knowledge of several modern languages, including English; this he studied chiefly in the works of Milton and Shakespeare. Soon after taking Holy Orders he left his native town and journeyed to Berlin, where he commenced his artistic career, and on the recommendation of the English Ambassador went to London in 1763. He made the acquaintance of Sir Joshua Reynolds, who encouraged him to adopt the profession of a painter; with this end in view, Fussly travelled to Italy, and arrived in Rome in 1770. He then changed his name to Fuseli. In 1780, having returned to England, he entered into an arrangement with Alderman Boydell for illustrating Shakespeare's Plays, painting eight large pictures for the Shakespeare Gallery. The subjects selected by Fuseli were taken from "The Tempest," "A Midsummer Night's Dream," (two pictures, one now in the National Gallery), "Macbeth," Second part of "Henry IV." "Henry V." "King Lear," and "Hamlet." In 1788 Fuseli was elected an Associate, and two years later a full member of the Royal Academy. He was also appointed Professor of Painting and Keeper of the Academy (1804), holding both offices for more than twenty years. He died at Putney, April 16th 1825. Fuseli belonged to a mystic school, and his imagination outran his technical ability; some of his interpretations of Shakespeare are powerful, though wanting the charm of colour and grace of drawing which characterise the works of some of his great contemporaries.

Dimensions, 2ft. 11 $\frac{1}{2}$ in. by 2ft. 5 $\frac{1}{2}$ in.; on canvas.

20

JAMES NORTHCOTE, R.A., 1746-1831

HUBERT AND PRINCE ARTHUR.

Presented by Elliot Galer

Scene: A Room in a Castle

ARTHUR. Will you put out mine eyes?
 These eyes that never did nor never shall
 So much as frown on you.

HUBERT. I have sworn to do it;
 And with hot irons must I burn them out.

* * * * *

Enter Executioners with a cord, irons, etc.

ARTHUR. O, save me, Hubert, save me! my eyes are out
 Even with the fierce look of these bloody men.

King John. Act IV. Scene 1. 56.

James Northcote, like several early Academicians, spent the first part of his life in business. He was twenty-five years of age when he left Plymouth, his native town, where he had assisted his father in the trade of watchmaking. Journeying to London he there found a friend, Sir Joshua Reynolds, also a Devonshire man, under whose tuition he studied painting. In 1777 he travelled to Italy and remained some time in Rome, where his talent was recognised. Upon his return to England he joined the band of artists working for Alderman Boydell, and painted several pictures for the Shakespeare Gallery, to illustrate "King John," "Richard II.," First part of "Henry VI.," Third part of "Henry VI.," "Richard III." (three pictures), and "Romeo and Juliet." Northcote in later life devoted himself much to literary studies; he published a life of his friend, Sir Joshua Reynolds, a volume of Fables, and a life of Titian. He died in his eighty-sixth year (1831). His most important works are the "Princes in the Tower" and "Hubert and Arthur;" in this latter picture, now in the Shakespeare Memorial Gallery, the training of Reynolds is manifest, but there is also a strength of feeling peculiar to Northcote, and it is evident that he profited by his studies in Italy. The beautiful and pathetic figure of Arthur, delicately painted, contrasts vividly with the powerful figures of Hubert and the rough executioners.

The picture bears the artist's signature, "James Northcote, pinxit 1789," written over the arch in the upper part of the canvas to the left. It was engraved by R. Thew, and published in 1798.

Dimensions, 8ft. 4in. by 5ft. 11in.; on canvas.

21

ARTIST UNKNOWN

PORTRAIT OF ANDREW CHERRY.

Presented by John O'Connor, Esq.

Andrew Cherry, born about the year 1762 at Limerick, was a comedian of great talent, and the author of several plays. He made his débüt, with some success, as "Sir Benjamin Dove," in Cumberland's neglected comedy of "The Brothers." There were then many established favourites to fight; Collins and Mathews were also in the field; against such a phalanx of performers poor little Cherry could not hope for great success. Charles Mathews said of him "He is an extremely little man, I think less than Quick, with a droll face. He is one of the most humorous men in the world off the stage, and a very good actor on it." He wrote plays and some well-known songs, "The Bay of Biscay," "Tom Moody," "The Dear Little Shamrock," &c.

Dimensions, 1ft. 10in. by 1ft. 5½in.; on canvas.

22

G. H. HARLOW, 1787-1819

MR. W. FARREN AS "SIR PETER TEAZLE," OR "SIR BASHFUL CONSTANT."

Presented by Edgar Flower, Esq.

The painter of this portrait was the son of a Canton merchant. He studied under S. Drummond, A.R.A. and Sir T. Lawrence, and first exhibited a picture in the Royal Academy in 1805. He visited Rome in 1818, and returning died in the following year. Harlow's chief work is the famous picture of "The Trial of Queen Katharine," in which portraits of Mrs. Siddons and the Kemble family are introduced; an engraving of this picture hangs in the second gallery.

Dimensions, 3ft. 11in. by 3ft. 2in.; on canvas.

23

HENRY PERRONET BRIGGS, R.A., 1791-1844

FANNY KEMBLE ON THE EVENING OF HER FIRST APPEARANCE
AT COVENT GARDEN, OCTOBER 5TH 1829.

Lent by S. Sanders, Esq.

In this picture Francis Anne (better known as Fanny Kemble) is represented in her dressing-room just before her début at Covent Garden. The play that night was "Romeo and Juliet," and the traditional costume for Juliet, a modern court dress of white satin, which Mrs. Kemble, notwithstanding the protests of others that it was out of keeping with the surroundings of a Veronese palace of the 14th Century, insisted that her daughter should wear. Although Mrs. Kemble had left the stage for upwards of twenty years she determined to return to it on that occasion, to play the part of "Lady Capulet," and support her beloved daughter. Charles Kemble also played in the piece. The other figures in the picture are portraits of the Kemble family.

Henry Perronet Briggs, R.A., was born at Walworth, 1791, of an old Norwich family. He entered as a student of the Royal Academy in 1811. In 1814 he first exhibited in the Academy, continuing to paint historical subjects until he became an R.A. in 1832, and afterwards mainly devoting himself to portraiture. His subject pictures are well constructed, the action of his figures original, and the story well told; but his colour is not agreeable, and his flesh tints hot. He was a pupil of Gainsborough. He died in 1844.

24

ARTIST UNKNOWN

MISS ELLEN TREE AS "BEATRICE."

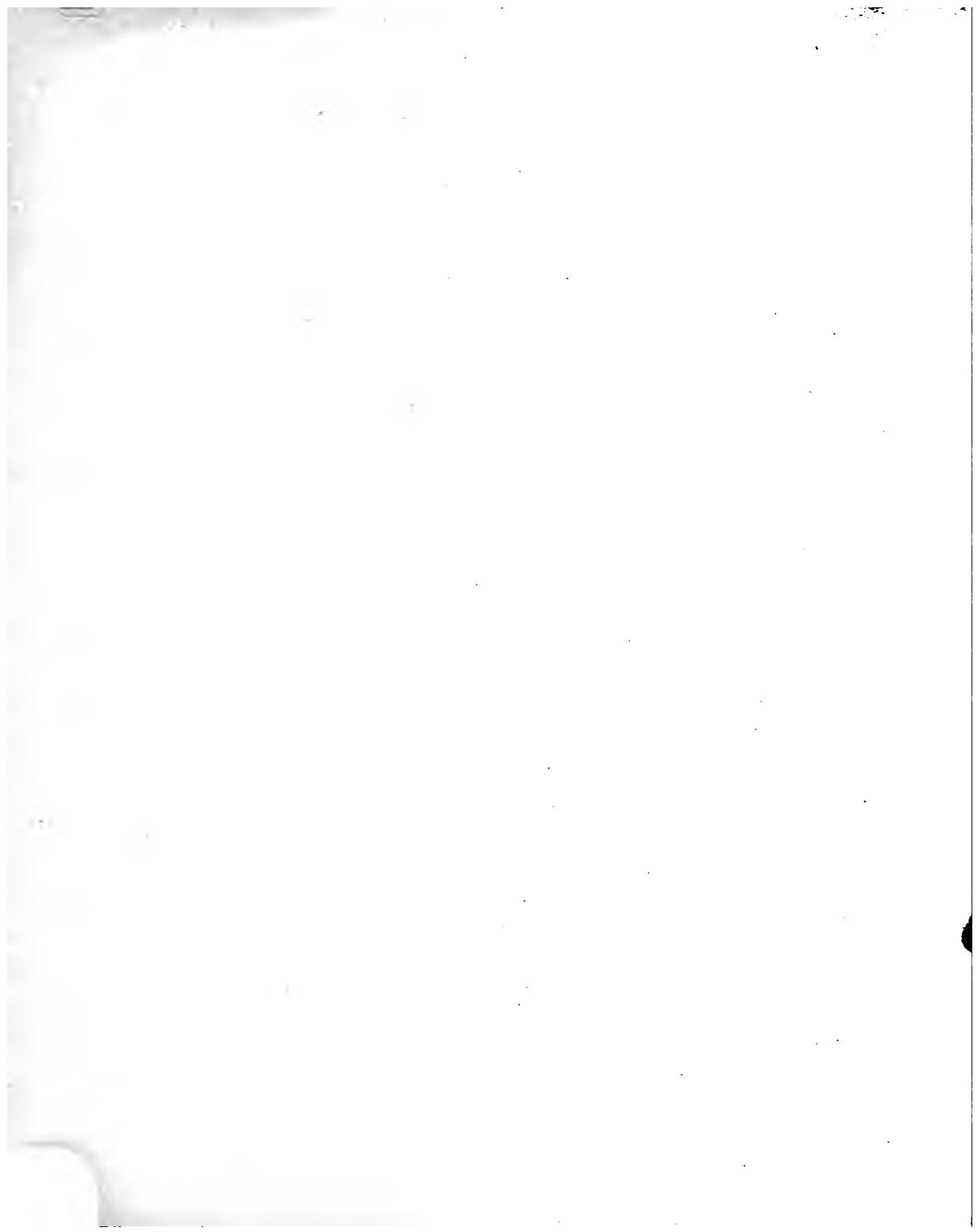
Presented by — Berwick, Esq.

Miss Ellen Tree was born in the south of Ireland in 1805. She first appeared at Covent Garden Theatre as "Olivia" in "Twelfth Night." In 1842 she became the wife of Charles Kean. She was a good actress, well fitted to express the milder sorrows of the sentimental drama.

Dimensions, 8½in. by 6½in.; on canvas.



No. 23. FANNY KEMBLE DRESSING FOR "JULIET." BY BRIGGS.



25

(?) P. J. DE LOUTHERBOURG, R.A., 1740-1812

SHYLOCK AND BASSANIO.

*Presented**Venice : A Court of Justice**BASSANIO. Why dost thou whet thy knife so earnestly ?**SHYLOCK. To cut the forfeiture from that bankrupt there.**The Merchant of Venice. Act IV. Scene 1. 120.*

Phillipe Jacques de Loutherbourg was born at Strasburg, in 1740. He was the son of a miniature painter, who settled in Paris. Phillipe was pupil of Tischbein and F. Casanova, and became a very popular painter of battles, hunts, sea pieces, and landscapes with figures and cattle. In 1768 he was made a member of the French Academy, and afterwards appointed Court Painter by the King. In 1771 he quitted France and settled in London. He designed scenes and decorations at Drury Lane Theatre. In 1780 he was elected an Associate of the Royal Academy, and in 1781 became an Academician. He sent altogether 155 works to the Royal Academy Exhibitions. He died at Hammersmith in 1812.

Dimensions, 8½in. by 6½in.; oak panel.

26

ARTIST UNKNOWN

PORTRAIT OF JOHN KEMBLE IN CHARACTER (?) "HENRY V."

Presented by Mrs. F. Bull

Dimensions, 6in. by 4in.; on canvas.

See also No. 42.

Above the arch
in the centre of
the gallery

ROBERT TATE

MRS. SIDDONS AS "THE TRAGIC MUSE."

*Presented by the Artist***27**

This is a copy (made 1883) of the celebrated picture by Sir Joshua Reynolds. The original was bequeathed (1868) by Mrs. Siddons' youngest sister, Cecilia, Mrs. George Combe, to Mr. R. Tate, and this copy was made while the original was in his possession. Mrs. Tate is a great-granddaughter of Mrs. Siddons.

Sarah Kemble, the greatest English tragic actress, was born at Brecon, in 1755. Her father, the elder Kemble, who was manager of an itinerant company, introduced her upon the stage when quite a child. At the age of seventeen she resided with Mrs. Greathead at Guy's Cliff, Warwick. In

1773 Sarah Kemble married Mr. Siddons, a young actor, with whom she returned to the stage and quickly won for herself a leading position, until finally she was recognised as the Queen of Tragedy. Her principal parts were Lady Macbeth, Constance in "King John," and Queen Katherine in "Henry VIII." Mrs. Siddons died in London (1831), and was buried in Paddington Church. There are several portraits of this great actress at the Memorial, as well as personal relics; the embroidered slippers worn by her during her last performance of Lady Macbeth are preserved in the Library. According to tradition Mrs. Siddons once played in Stratford, in a barn, in Guild Street, now a stone-yard, but then occasionally used as a theatre.

Dimensions, 4ft. 1in. by 3ft. 3in.

Portraits of Shakespeare

The likeness of "The Maker of our stately English speech" has come down to posterity in many forms; there are, however, certain easily-recognised types derived more or less directly from one or two contemporary likenesses.

THE BUST of the Poet on his Monument in Holy Trinity Church, Stratford-upon-Avon, disfigured as it is with modern paint, may yet be considered of the first importance. In all probability it was made from a cast of the face taken after death; it was erected soon after Shakespeare's decease, during the lifetime of his relatives and friends, and is known to have been the work of Gerard Johnson, a Dutch sculptor and "tombé maker" living in London in the reign of James I. A fine cast of the Church Bust may be seen in the Hall over the Library door.

THE DROESHOUT ENGRAVING.—On the title page of the first folio edition of Shakespeare's Plays, published in 1623, is a portrait from a copper plate engraved by Martin Droeshout; and on the opposite page is printed the well-known address to The Reader, commencing:—

"This figure, that thou here seest put
It was for gentle Shakespeare cut;"

At the time of Shakespeare's death Martin Droeshout was a child. He probably engraved the plate when he was about twenty-one years of age, working from a drawing made from an oil painting. That painting is believed to have been found, and now hangs in the Memorial Picture Gallery (see No. 28).

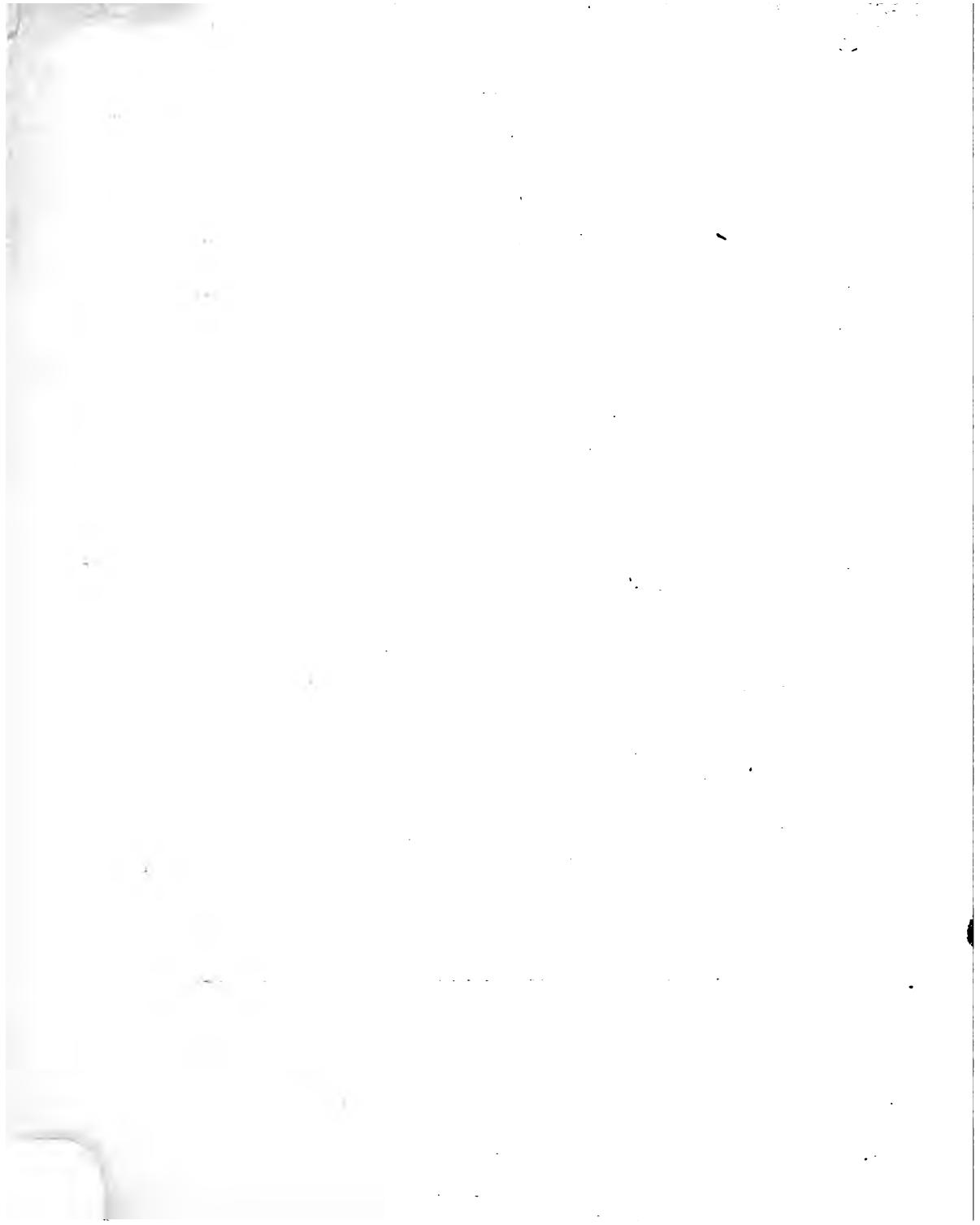
The Church Bust, the Droeshout Engraving, and the Droeshout Original Portrait, bear a close resemblance to one another.

The other most famous portraits are the Ely Palace, belonging to the Birthplace Trustees; The Felton Head, belonging to the Baroness Burdett-Coutts; the Chandos Portrait, at the National Portrait Gallery; and the Jansen (so called), belonging to the family of the Duke of Somerset.

For the sake of comparison the Committee of the Memorial have collected all the available portraits of Shakespeare, and it is hoped the owners of portraits of the Poet will generously assist the Committee in their endeavour to make the Exhibition complete.



No. 28. THE DROESHOUT ORIGINAL PORTRAIT OF SHAKESPEARE.



28

THE DROESHOUT ORIGINAL PORTRAIT

Presented by Mrs. Flower

This remarkable portrait—probably the only one with contemporary authority of being a true likeness of the poet—was added to the collection in the Memorial Picture Gallery in 1892, on loan from the late Mr. H. C. Clements, of Sydenham. Upon the death of the owner in 1895, it was purchased by Mrs. Flower and presented to the Memorial. Since the picture became the property of the Governors of the Memorial it has been submitted to critical examination, and although there are differences of opinion, the weight of evidence is strongly in favour of it being an original portrait from life. There is high expert authority for saying that the painting could not have been taken from the engraving, but that the engraving was copied from the painting. The portrait is painted upon two planks of old English elm, prepared with white plaster, primed red. In the upper left-hand corner is the inscription:—"Willm. Shakespeare 1609." So remarkable is the resemblance between this portrait and the engraving in the first folio edition of Shakespeare's Plays, published in 1623, and the picture is so superior to the engraving in respect of detail and drawing, that there is but little doubt that Martin Droeshout made his engraving either directly from the painting or from a drawing copied from it. It should be remembered that Droeshout's engraving of Shakespeare is the only portrait about which there is contemporary evidence showing it to be a likeness of the Poet. The engraving is a poor production, crude and harsh. This painting is the work of an artist of greater ability. It is somewhat faded, and has once narrowly escaped burning.

Martin Droeshout was only 14 years old when Shakespeare died, and 21 when the engraving was published in the first folio.

Dimensions, 1ft. 10 $\frac{1}{2}$ in. by 1ft. 5 $\frac{1}{2}$ in.; on a panel.

29

ANGELICA KAUFMANN, 1741-1807

*IDEAL PORTRAIT OF SHAKESPEARE.**Presented by H. Graves, Esq.*

Although this picture is of no value as a likeness, it is of considerable interest by reason of the talent of the lady by whom it was painted. The portrait possibly more closely resembles King James I. than the Poet whose features it was intended to represent. The medallion below the portrait is a graceful composition.

Maria Anna Angelica Catharina Kaufmann was born in 1741 at Coire, in the Grisons, where her father, an artist, was then painting. Under her father's instruction Angelica attained to great proficiency in music, languages, and painting. Having visited Milan, Florence, Rome, and Venice, she came to England in 1765 with Lady Wentworth; her talents being recognised in this country she was elected one of the first Royal Academicians. She was twice married, and died 1807.

Dimensions, 4ft. 3 $\frac{1}{2}$ in. by 2ft. 11 $\frac{1}{2}$ in.; on canvas.

30

THE VENICE PORTRAIT.

Presented by H. Graves, Esq.

This picture was bought by Mr. Graves in Paris; it is said to have come from Venice, and bears an inscription in Italian on the back. The head is painted on a square piece of canvas, which is let into a larger and more modern piece.

Dimensions, 2ft. 5 $\frac{1}{2}$ in. by 1ft. 10 $\frac{1}{2}$ in.; oval; on canvas.

31**THE JACOB TONSON PORTRAIT.***Presented by H. Graves, Esq.*

The frame bears the inscription "The Jacob Tonson Picture 1735."
 The portrait was presented to the Memorial in 1883.

Dimensions, 1ft. 3 $\frac{1}{4}$ in. by 11 $\frac{1}{2}$ in.; on canvas.

32**THE WILLETT PORTRAIT.***Presented by H. Willett, Esq.*

A curious whole-length fancy portrait, painted early in the 18th century,
 probably about the time of the first celebration in honour of Shakespeare.

Dimensions, 1ft. 7 $\frac{1}{4}$ in. by 1ft. 2 $\frac{1}{2}$ in.; on canvas.

33**THE DEATH-MASK.****A Photograph***Presented by the Lord Ronald Gower*

In the year 1849 Dr. Ludwig Becker discovered at Mayence a Death-mask inscribed with the date 1616. The Mask was brought to Stratford. When compared with the Church Bust the chief measurements in both were found to agree, and the conclusion arrived at by Dr. Becker was that he had discovered the Mask from which Gerard Johnson made the monumental effigy in Stratford Church. The truth of this conclusion is doubtful. The Death-mask is now preserved in the Ducal Palace at Darmstadt.

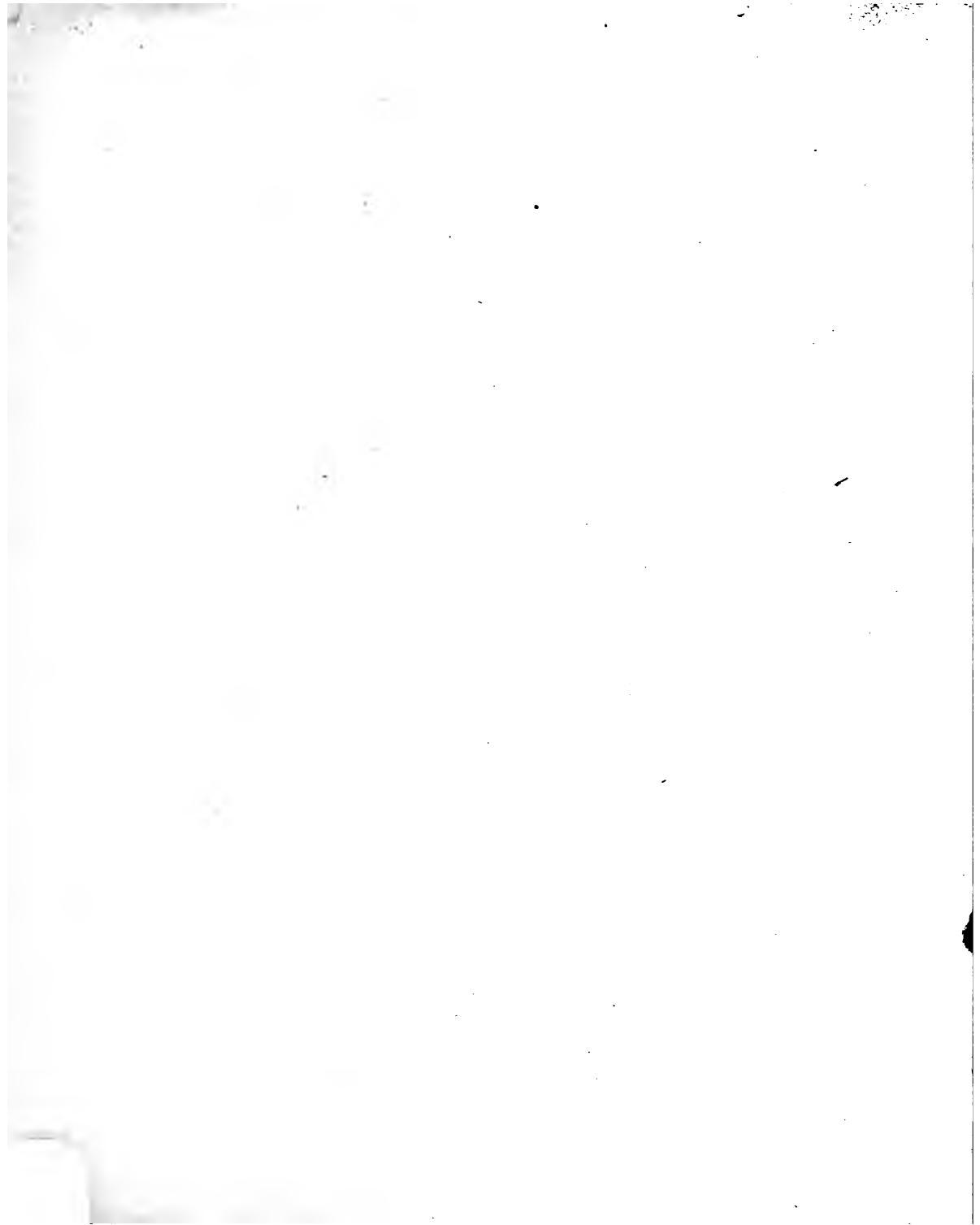
34**THE DAVENANT BUST. (Copy)***Presented by the Rev. R. Owen*

Whilst the workmen were pulling down the remains of the old Duke's Theatre, built by Sir William Davenant in Lincoln's Inn Fields, a bust of Shakespeare was discovered bricked up over a doorway. The bust passed into the possession of Sir Richard Owen, who sold it to the Duke of Devonshire. The Duke had two copies made, and is said to have presented the original bust to the Garrick Club, where it is to this day. Sir Richard Owen obtained a copy which he placed in his garden at Richmond. After Sir Richard's death, his son presented this copy to the Shakespeare Memorial Association.

35**THE NAPIER PORTRAIT.***Lent by G. Williams Freeman, Esq.*



No. 34. THE DAVENANT BUST OF SHAKESPEARE.



37

NICHOLAS J. CROWLEY, R.H.A. (Died 1857)

SAMUEL PHELPS AS "HAMLET."

Presented by J. Maxwell, Esq.

The name of Samuel Phelps, dear to English playgoers twenty years ago, is still remembered with gratitude by Shakespeare students of the present day. He made his first appearance at the Haymarket Theatre, on August 28th 1837, in the character of "Shylock." For some time he was a prominent member of Macready's Company at Covent Garden, but he is best remembered in connection with the famous Shakespearean revivals at Sadler's Wells Theatre. Mr. Phelps produced not only all the best known of Shakespeare's Plays, but some which, so far as the stage is concerned, had long been laid aside. Sadler's Wells opened under the management of Phelps and Mrs. Warner in May 27th 1844. The manager's farewell benefit took place November 6th 1862, but he continued to perform occasionally till 1878, the year of his death.

Dimensions, 2ft. 11in. by 2ft. 3in. ; on canvas.

38

JOHN MARTIN, 1789-1854

MACBETH AND THE WITCHES.

Presented by G. Jennings, Esq.

Scene: A cavern. In the middle a boiling cauldron and three witches. A show of eight kings; the last with a glass in his hand; Banquo's ghost following.

MACBETH. Thou art too like the spirit of Banquo; down! Thy crown does sear mine eye-balls—and thy hair, Thou other gold-bound brow, is like the first. A third is like the former. Filthy hags! Why do you show me this?

Macbeth. Act IV. Scene 1.

John Martin was born at Haydon, near Hexham, in 1789. When quite young he painted coats of arms on coaches and was employed to decorate china. He came to London in 1806, studied diligently, and exhibited his first picture in 1812. After having some disagreement with the members of the Royal Academy, he was instrumental in founding the Society of British Artists, where his works were regularly exhibited. He painted both in oil and water colour, and engraved many of his pictures himself. He furnished designs for the Bible, *Paradise Lost*, and other books. Among his most famous pictures are "*The Fall of Babylon*," "*The Last Judgment*," "*The Plains of Heaven*," and "*The Siege of Jerusalem*," remarkable conceptions, displaying a vivid imagination, and a painful attention to detail, combined with lurid colouring. John Martin died suddenly at Douglas, in the Isle of Man, in 1854.

Dimensions, 1ft. 6 $\frac{1}{2}$ in. by 1ft. ; on a panel.

39

GEORGE ROMNEY, R.A., 1734-1802

THE INFANT SHAKESPEARE ATTENDED BY NATURE AND THE
PASSIONS.

Presented by H. Graves, Esq.

This picture was engraved by B. Smith, and published in 1799. A copy in chromo-lithography, one of the earliest essays in this process, was also made; a proof impression of the lithograph hangs in the gallery.

To the imagination of Romney we owe some remarkable, and a few beautiful Shakespearean pictures; not the least remarkable is this of "The Infant Shakespeare attended by the Passions." The companion picture, "Shakespeare Nursed by Tragedy and Comedy," a more pleasing composition, was engraved by B. Smith, and published in 1803. Both pictures are in the Boydell Portfolio.

Dimensions, 1ft. 11 $\frac{1}{2}$ in. by 1ft. 6 $\frac{1}{2}$ in.; on a panel.

See also No. 12

40

? SIR THOMAS LAWRENCE, P.R.A., 1769-1830

MRS. JORDAN AS "CORA" IN "PIZARRO."

Purchased

An Indian Landscape. Cora standing by her child who is asleep upon the ground

CORA. My anxious spirit is untired in its march; my wearied, shivering frame sinks under it. (*Thunder and lightning*). Still,—still implacable unfeeling elements!—Yet still dost thou sleep, my smiling innocent. O, death, when wilt thou grant to this babe's mother such repose? Sure I may shield thee better from this storm.

(*Alonzo's voice is heard*).

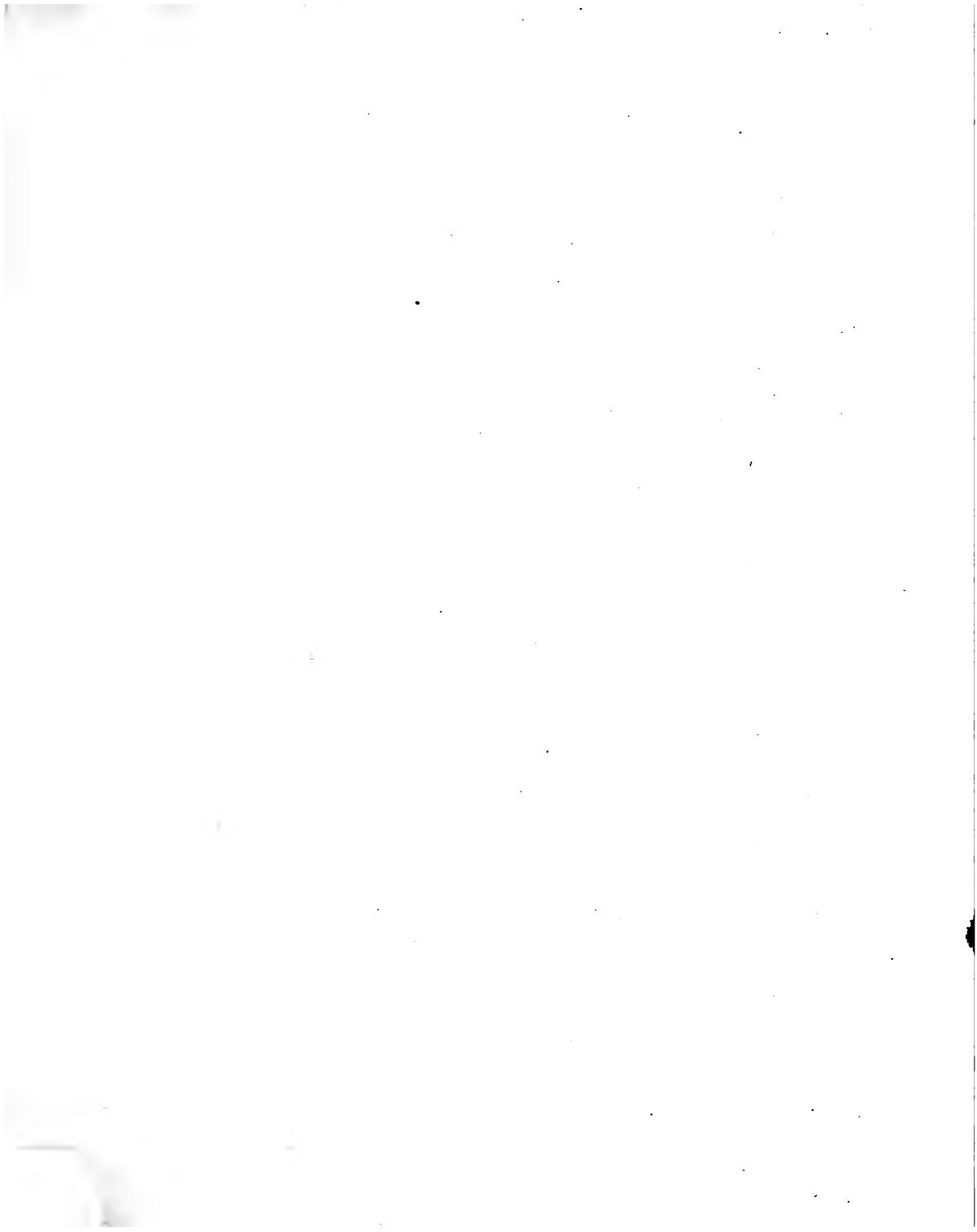
ALONZO. Cora!

CORA. Hah!

Pizarro. Act V. Scene 1.



No. 41. SHAKESPEARE BEFORE SIR THOMAS LUCY. By T. Brooks.



Mrs. Jordan, called the "British Thalia," and acknowledged one of the best actresses of her day, was born near Waterford, in 1764. Her father, Captain Bland, taking advantage of a legal technicality deserted his wife, who was forced to earn a living on the stage. In 1778, Miss Bland made her bow at Ryder's Theatre, Dublin, playing "Phoebe," in "As You Like It;" she there commenced her romantic career, and finally her genius, her sweet voice, and pleasant face captivated the public. She died at St. Cloud in 1816, an exile, and deserted. Take her all in all, she was a wonderful woman, with rare natural genius for the profession she followed. In 1799, at the production of Sheridan's "Pizarro," at Drury Lane, wherein Mrs. Siddons played "Elvira," Mrs. Jordan sustained the pathetic part of "Cora" as here depicted. It is said by Boaden (*Memoirs of Mrs. Siddons*, Vol. II., p. 327), that Sheridan had no opinion of Mrs. Jordan's tragedy, but there was one charm in her name and another in her voice, these recommended her to the beloved "Cora," though he said he knew that she could not speak a line of it.

Dimensions, 7ft. 8 $\frac{1}{2}$ in. by 4ft. 9in.; on canvas.

41

T. BROOKS, R.A.

SHAKESPEARE BEFORE SIR THOMAS LUCY.

Presented by Mrs. Flower

Although the scene represented in this picture may not be historical, Shakespeare is said to have hunted the deer in Fulbrook Park, some three miles to the north-east of Stratford, between the road to Warwick and the river Avon. Fulbrook was then the property of Sir Francis Englefield, an attainted exile, and was sequestered by the Crown. Queen Mary is said to have dissparkled it. Sir Thomas Lucy had no deer park at Charlecote, but his property ran for a mile along the river opposite Fulbrook, and Sir Thomas, the great man of the district would not unnaturally think himself the guardian of the game upon the adjoining estate, at least he would be appealed to as arbitrator in any case of trespass. It is impossible to say how the story originated, but it is probable that the young men of Stratford in the time of Elizabeth did hunt deer in the neighbourhood. The legend is at least picturesque, and certainly of respectable antiquity. This picture was exhibited in the International Exhibition of 1862, and was engraved by F. Hunter.

Dimensions, 4ft. 6in. by 3ft.; on canvas.

42

SIR THOMAS LAWRENCE, P.R.A., 1769-1830

PORTRAIT OF JOHN KEMBLE, 1757-1830.

Presented by H. Willett, Esq.

John Philip Kemble was a native of Prescot, in Lancashire, where he was born in 1757. His father was the manager of an itinerant company of actors performing chiefly in the midlands. John Kemble was educated at the English college at Douay, France, whence he returned to England at the age of nineteen, and adopted the profession of an actor. His first appearance was in 1783, in London, as "Hamlet." In later years Kemble produced a series of Shakespeare's Plays with a splendour never before attempted. The classical parts of "Coriolanus," "Brutus," and "Cato," suited his refined and cultivated mind. In society his conduct and character did much to raise the standard of the theatrical profession. In 1817 Kemble retired from the stage, and died at Lausanne, in Switzerland, in 1830. In this portrait the actor is shown as he appeared in private life without any theatrical disguise. The painting is an excellent example of Sir T. Lawrence's delicate and refined manner.

Other portraits of Kemble, see Nos. 23, 26.

Dimensions, 2ft. 5in. by 1ft. 11 $\frac{1}{4}$ in.

43

THOMAS KIRK.

AARON, THE MOOR, DEMETRIUS, NURSE, AND CHILD.

Purchased by the Memorial Association.

AARON. What I must it, Nurse? then let no man but I
 Do execution on my flesh and blood.

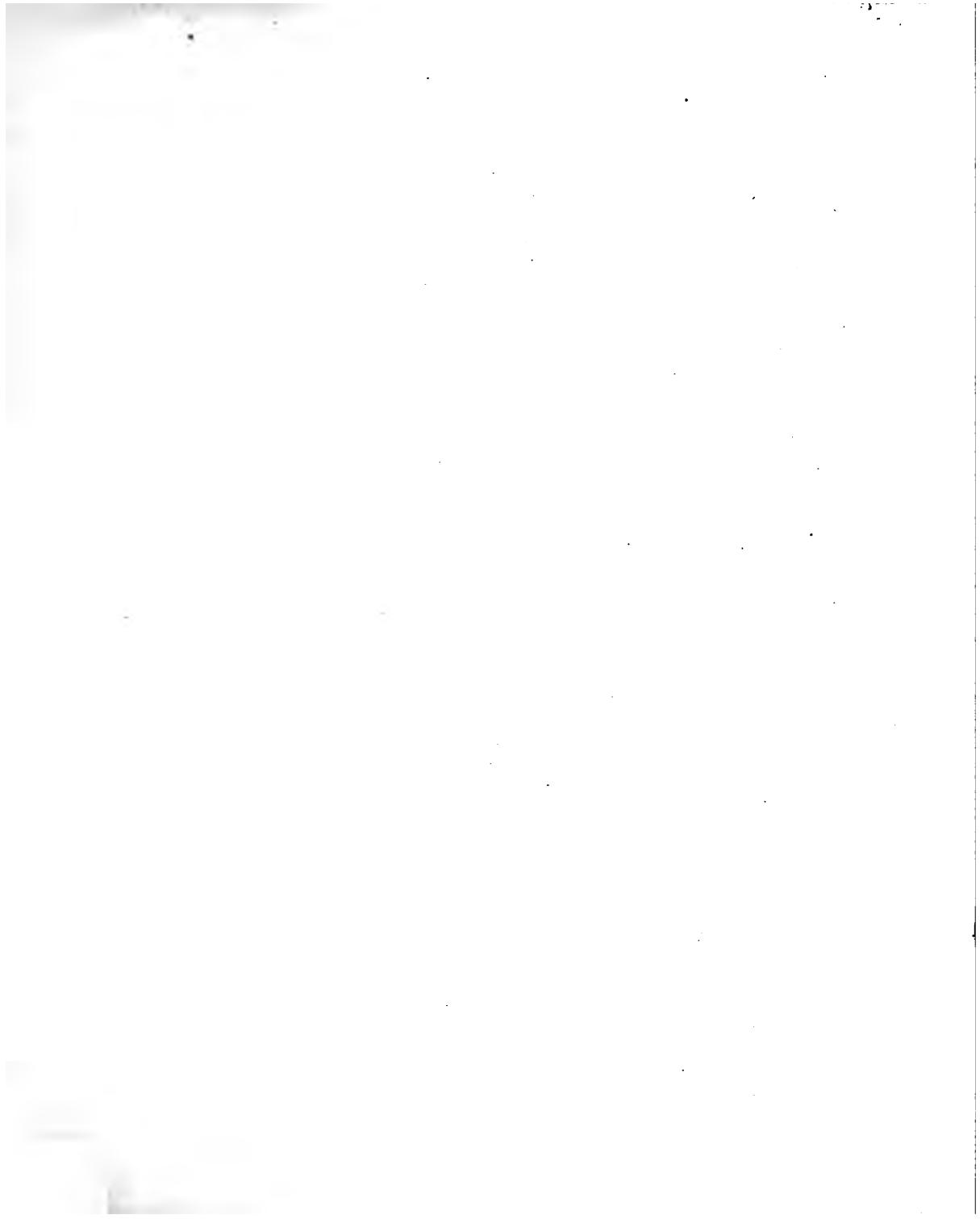
DEMETRIUS. I'll broach the tadpole on my rapier's point:
 Nurse, give it me; my sword shall soon dispatch
 it.

Titus Andronicus. Act IV. Scene 2.

Thomas Kirk painted several pictures for the Boydell Gallery. This is a good example of the artist's manner.



No. 45. ROSALIND. BY W. S. HERRICK.



44**H. J. FRADELLE, 1778-1865**

**OTHELLO RELATING THE STORY OF HIS LIFE TO BRABANTIO
AND DESDEMONA.**

Presented by H. Graves, Esq.

OTHELLO. Her father lov'd me; oft invited me;
Still question'd me the story of my life
From year to year, the battles, sieges, fortunes
That I have pass'd.
I ran it through, even from my boyish days.

Othello. Act I. Scene 3.

H. J. Fradelle was born at Lille in 1778, but passed the greater part of his life in England. From 1816 to 1855 he occasionally exhibited pictures at the Royal Academy, though the majority of his works were sent to the British Institution. He died in 1865.

Dimensions, 2ft. 1 $\frac{1}{4}$ in. by 1ft. 8in.

THE FALLOW DEER.

The deer over the fireplace is a stage property; it was first used when the late Mr. Barry Sullivan produced "As You Like It" at the Memorial Theatre in 1879, also in the performance of the same play in 1885, when Miss Mary Anderson played "Rosalind." The deer was presented by H. S. Lucy, Esq., from the historic herd at Charlecote. The ironwork supporting the stag formerly held the sign of the White Lion Hotel, a famous posting house in Henley Street.

45**W. S. HERRICK**

ROSALIND.

"The fair, the chaste, and unexpressive she."

Presented by the Artist

Mr. Herrick presented this picture to the Birthplace Trustees, but left it to their discretion to transfer it to the Memorial; this was done September 10th 1888. The picture was painted in 1886.

Dimensions, 3ft. 7 $\frac{1}{4}$ in. by 2ft. 6 $\frac{1}{2}$ in.; on canvas.

46**G. H. HARLOW, 1787-1819****PORTRAIT OF WILLIAM AUGUSTUS CONWAY.**

Presented by his Grandchildren:—R. Booth Conway, Lillian Conway, Marianne Conway (Mrs. Osmond Tearle)

William Augustus Conway, known best as "Handsome Conway," was born in London in 1789, and educated at Barbadoes; he afterwards lived with his mother at Clifton, but it was at Bath that he first became imbued with a passion for the stage. Disregarding the plans which his friends had made for his future he joined Macready's Company, playing alternately at Sheffield, Manchester, Leicester, and Newcastle, with credit to himself and profit to his manager. After playing for some time at Dublin he returned to England to obtain an engagement at Covent Garden Theatre, and in London became acquainted with Mrs. Thrale, Miss O'Neil, and the Duchess of St. Albans. He figures in Harlow's famous picture of Mrs. Siddons and the Kemble family. Conway next went to America; his dramatic career, however, was of short duration. He retired from the stage, intending to enter the Church, but disappointments, chiefly arising from adverse criticism and worry, brought on a deep settled melancholy. He was drowned in Charleston Harbour, in America, in 1828. His only child, Frederick B. Conway, also an actor, died in America 1874.

Dimensions, 2ft. 5 $\frac{1}{4}$ in. by 2ft. 4 $\frac{1}{4}$ in.; on canvas.

47**ANNA LEA MERRITT**

*PORTRAIT OF MRS. STIRLING (LADY HUTTON GREGORY) AS
"THE NURSE" IN "ROMEO AND JULIET."*

Bequeathed by Sir Charles Hutton Gregory, K.C.M.G.

Dimensions, 2ft. 11 $\frac{1}{4}$ in. by 1ft. 9 $\frac{1}{2}$ in.; on canvas.

See also No. 51.

48**OLIVER I. LAY**

EDWIN BOOTH AS "HAMLET."

Presented by "The Players," New York

This painting was unveiled by the Hon. George F. Parker, on 23rd April 1896.

Edwin Booth was born near Baltimore, Maryland, November 13th 1833. His father, Junius Brutus Booth, then the leading



No. 49. THE EARL OF SOUTHAMPTON. BY PAUL VAN SOMER.



tragedian of the United States, did not intend his son for the theatrical calling; however, he took the boy with him on many of his professional tours, and on one of these, the lad then sixteen, without consultation with his father took an absent actor's place to play the part of "Tressel." The following year he appeared at short notice as "Richard III.", instead of his father. From that time forward his career was settled; he played with success in every part of the United States, first visiting England in 1861-2, where he failed to make any strong mark, owing to conditions growing out of the civil war then raging in his own country. Later, in 1881 and in 1882, he played with great acceptance at the Lyceum with Mr. (now Sir) Henry Irving—their alternation as "Othello" and "Iago" being, perhaps, the most notable feature of the engagement.

In 1869 Booth built a magnificent theatre in New York, which bore his name. Here he revived many of Shakespeare's Plays, and perfected himself in the dramatic art; but it was not a financial success, as it brought him to ruin. He set to work with courage, and so retrieved his fortunes that eight years later he was able to pay off his liabilities. From this time his success was uniform until 1888, when he practically retired. During that year he completed the gift of a club house for "The Players"—a dramatic club—at a cost of \$200,000, designed as a monument to his father. Here he died January 7th 1893.

His most celebrated impersonation was "Hamlet," but his artistic success was scarcely less conspicuous in "Iago," "Lear," "Macbeth," "Shylock," "Richard III.," "Sir Giles Overreach," "Richelieu," "Bertuccio," and "Pescara." Besides these he played many parts in tragedy and melodrama, although his repertory was never as varied as some of his great predecessors, or even as one or two of his contemporaries.

As a man he was thoughtful, quiet, shy, reserved, and, at times, almost gloomy; but lovable to his friends and family, and greatly attached to all who came near to him.

Dimensions, 2ft. 5 $\frac{1}{2}$ in. by 1ft. 8in. ; on canvas.

49

PAUL VAN SOMER, 1576-1621

PORTRAIT OF HENRY WROTHESLEY, 2nd EARL OF
SOUTHAMPTON.

Presented by Henry Graves, Esq.

This fine portrait of Shakespeare's friend and patron, the friend to whom he dedicated "Venus and Adonis" and "The Rape of Lucrece," next to the portrait of the poet himself, may

be counted the most precious treasure contained in the Memorial Picture Gallery. Henry Wriothesley was born on the 6th of October 1573. His grandfather had been created Earl of Southampton by Henry VIII.; his father died in 1581, before the boy had completed his eighth year, consequently his education was left to his mother's care. He matriculated at Cambridge as of St. John's College, and graduated on 6th June 1589. His love of literature, and especially the drama, led him to become the friend of Shakespeare, to whom he was somewhat distantly related. His bounty, and encouragment of the poet have immortalised a name which otherwise might have been forgotten; even his association with the Earl of Essex in the treasonable affair of 1601, and his subsequent imprisonment in the Tower, will scarcely be remembered, though his patronage of Shakespeare and Florio are notorious. Upon the accession of James I. the Earl was released from the Tower and taken into favour at Court, but his high principles soon brought him into disputes with the King and Buckingham, whom he opposed in Parliament, though not successfully, and at last being given a command in the Netherlands, he died at Bergen-Op-Zoom, 10th November 1624. That he was the youth to whom Shakespeare addressed his sonnets is the belief of some Shakespeareans.

Paul Van Somer, the painter of this portrait, was born at Antwerp about the year 1576, and resided chiefly in Holland with his brother Bernard until 1604. In that year he came to England, and painted the portrait of the King and many of the great people at Court, including William Earl of Pembroke and Lord Bacon. He died in London in 1621.

Dimensions, 6ft. 2½in. by 4ft. 2in.; on canvas.

50

J. J. CHALON, R.A., 1778-1854

MACBETH AND THE WITCHES.

Presented by H. Graves, Esq.

A heath near Forres. (Thunder.) Enter three witches, and presently Macbeth and Banquo

MACBETH. So foul and fair a day I have not seen.

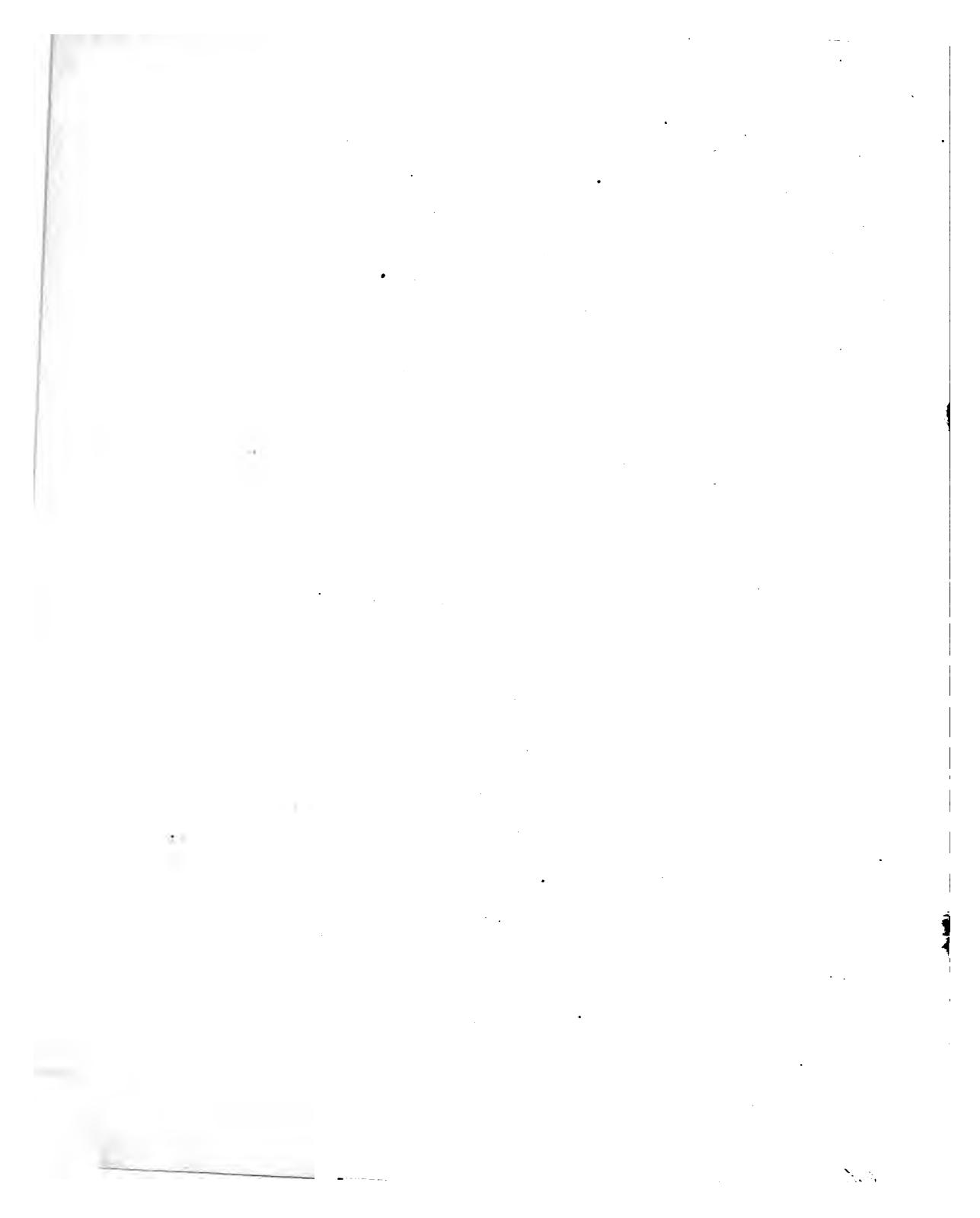
BANQUO. How far is't call'd to Forres? What are these
So wither'd and so wild in their attire,
That look not like the inhabitants o' the earth,
And yet are on't? Live you? or are you aught
That man may question?

Macbeth. Act I. Scene 3. 38.

John James Chalon was born at Geneva in 1778. He was descended from an old French family exiled after the revocation of the Edict of Nantes. When quite young he came to England, and became a student at the Academy



No. 51. MRS. STIRLING (LADY HUTTON GREGORY) AS "PEG WOFFINGTON"



in 1796. He was elected an Associate in 1827, and an Academician in 1841. He died at Kensington in 1854. Chalon excelled both as a landscape and figure painter. Many of his landscapes are faithful transcripts of the mountain and lake scenery of Switzerland. One of his most famous pictures, "Napoleon on board the Bellerophon," painted in 1816, hangs in the Gallery at Greenwich Hospital.

The painting of "Macbeth and the Witches" is worthy of careful study.

Dimensions, 6ft. 10 $\frac{1}{2}$ in. by 4ft. 10 $\frac{1}{2}$ in.; on canvas.

51

HENRY WYNDHAM PHILLIPS, 1820-1868

PORTRAIT OF MRS. STIRLING AS "PEG WOFFINGTON."

Presented by Mrs. Stirling (Lady Hutton Gregory)

Lady Hutton Gregory, better known as Mrs. Stirling, was the daughter of Captain Hehl, and was born in Queen Street, Mayfair, July 1816. In January 1836 Mrs. Stirling first appeared at the Adelphi Theatre. In 1839, at Drury Lane, she took the part of "Beatrice" in a revival of "Much Ado About Nothing." In 1847 (Tuesday, December 7th), she, having by that time established her reputation, took part in the special Shakespearean performances at the Theatre Royal, Covent Garden, in aid of the fund for the purchase of Shakespeare's house, playing on this occasion "Mrs. Ford," in a selection from "The Merry Wives of Windsor." At the first performance of "Masks and Faces," at the Haymarket (November 20th 1852), Mrs. Stirling played the part of "Peg Woffington." In August 1886 this talented lady made her last appearance on the stage, which she had adorned for half a century. After the death of her first husband in 1894, Mrs. Stirling married Sir Charles Hutton Gregory. She died December 28th 1895.

Dimensions, 2ft. 3in. by 1ft. 10 $\frac{1}{4}$ in.; oval on canvas.

52

ROBERT SMIRKE, R.A.

FALSTAFF AND DOLL TEARSHEET AT THE BOAR'S HEAD TAVERN, IN EASTCHEAP.

Presented by A. MacCullum, Esq.

Dimensions, 1ft. 1in. by 10 $\frac{1}{4}$ in.; on canvas.

53

MATHER BROWN, c. 1760-1831

ROMEO AND JULIET.

Presented by A. Macmillan, Esq.

Scene: Verona. Friar Laurence's Cell

Enter Friar Laurence and Romeo

FRIAR. So smile the heavens upon this holy act,
 That after hours with sorrow chide us not!

Enter Juliet

Here comes the lady: O! so light a foot
 Will ne'er wear out the everlasting flint:

Come, come with me, and we will make short work;
 For, by your leaves, you shall not stay alone
 Till holy church incorporate two in one.

(Exeunt)

Romeo and Juliet. Act II. Scene 6.

Mather Brown, by birth an American, came to England when quite young, and studied with his fellow-countrymen West. He first exhibited a picture in the Royal Academy in 1782, and obtained some celebrity as a portrait painter. He also painted historical subjects, including a series of scenes illustrating the war in India with Tippoo Saib, and was employed by Alderman Boydell to paint some pictures for the Shakespeare Gallery in Pall Mall. He died in London in 1831.

Dimensions, 1ft. 10 $\frac{1}{2}$ in. by 1ft. 4in.; on canvas.

54

ROBERT SMIRKE, R.A.

GADSHILL AND THE CARRIERS.

Presented by Henry Graves, Esq.

Rochester. An Inn Yard

GADSHILL. Good morrow, carriers. What's o'clock?

FIRST CARRIER. I think it be two o'clock.

GADSHILL. I prithee, lend me thy lanthorn, to see my
 gelding in the stable.FIRST CARRIER. Nay, by God, soft: I know a trick worth two
 of that, i' faith.

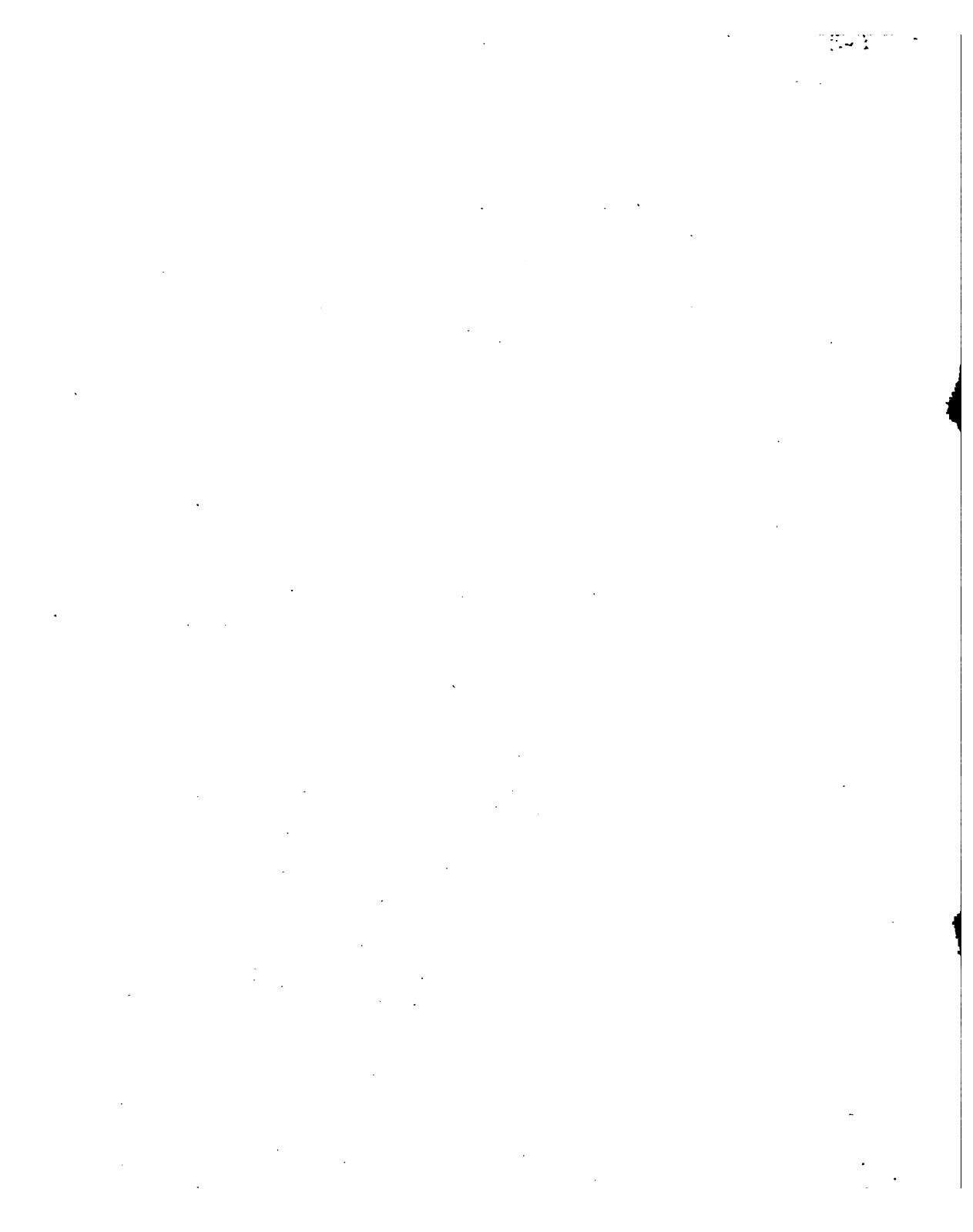
First Part Henry IV. Act II. Scene 1.

This picture, though of small size, is in Smirke's best manner. It does not appear to have been engraved for the Boydell Portfolio. It was exhibited in Stratford at the Tercentenary Celebration, 1864. The illustration is a pen and ink sketch by Mr. W. Quartremaine, of Stratford-upon-Avon.

Dimensions, 2ft. 7 $\frac{1}{2}$ in. by 1ft. 9 $\frac{1}{2}$ in.; on canvas.

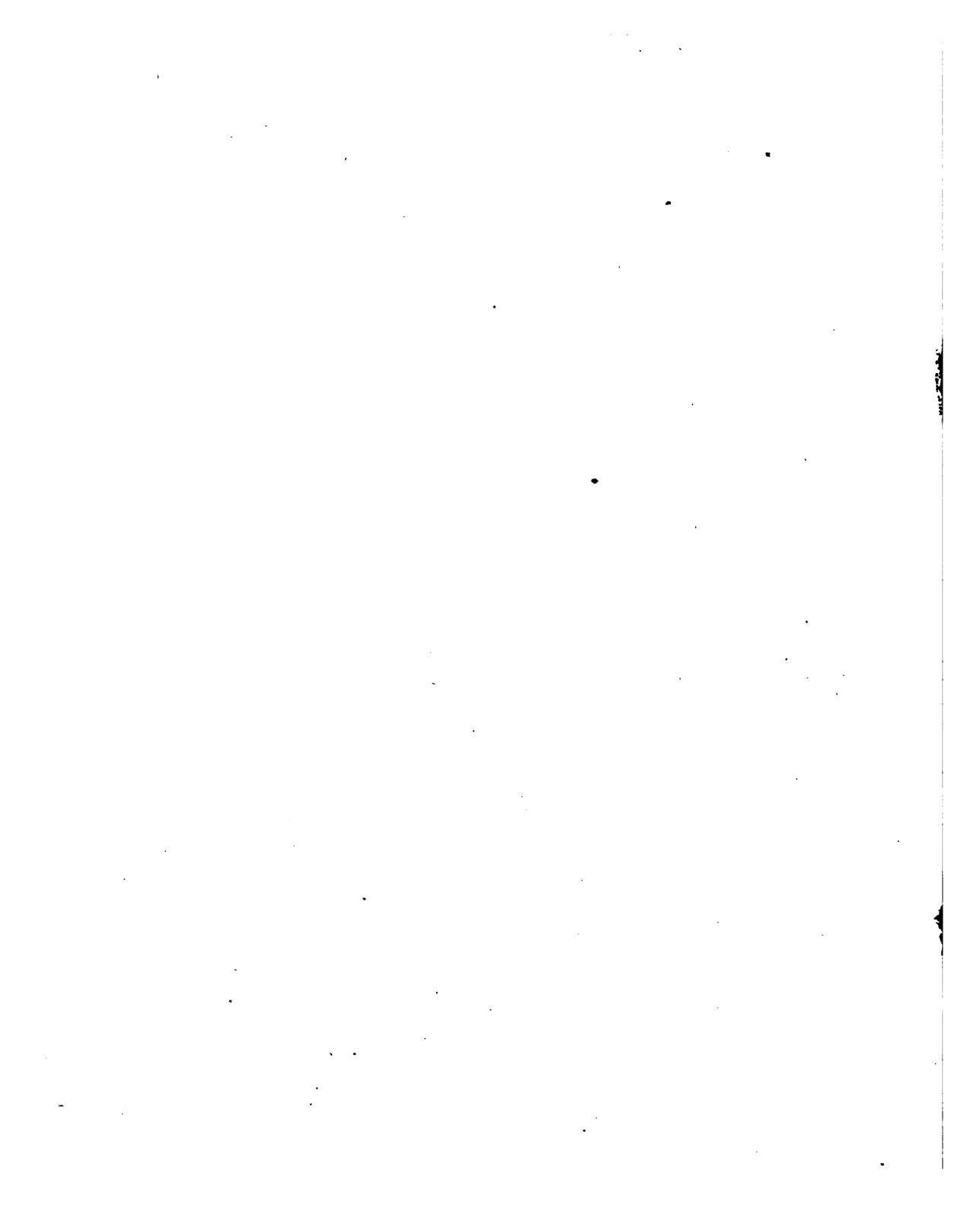


No. 53. ROMEO AND JULIET. By M. BROWN.





No. 54. GADSHILL AND THE CARRIERS. BY R. SMIRKE.



The End Gallery—The Garrick Corner

60

SIR JOSHUA REYNOLDS, P.R.A. (? Copy)

DAVID GARRICK IN THE CHARACTER OF "KITELY," IN
BEN JONSON'S "EVERY MAN IN HIS HUMOUR."

Lent by the Trustees of Shakespeare's Birthplace

Dimensions, 2ft. 5½in. by 2ft. ½in.; on canvas.

61

(?) L. A. G. BOUCHET

PORTRAIT OF MRS. GARRICK.

Lent by the Trustees of Shakespeare's Birthplace

In the year 1749 David Garrick married Mademoiselle Eva Maria Violette, the daughter of a citizen of Vienna. When a child Violette had been taken to the palace to learn dancing with the children of Maria Theresa. The Empress took a fancy to her, and by-and-by sent her to England with letters of introduction to Lady Burlington. Violette left Vienna disguised as a boy to escape the attention of a suitor whom she could not marry. She made her début at the Opera House when twenty-one years old, and the King came to do her honour. Seeing Garrick play one night, Violette fell in love with him, and he with her. Lady Burlington opposed the match, but afterwards relented. Mrs. Garrick survived her husband some years. To show how admirably this couple were matched, it has been related that in answer to a friend who condoled with her upon the death of her husband, the widow said, "He never was a *husband* to me." The lady being surprised, Mrs. Garrick added, "for during the thirty years we were married he always remained my *lover*." Mrs. Garrick died on the 16th October 1822, in the 99th year of her age.

This picture is believed to have been painted in Paris, either in 1749 or more probably in 1763, on the occasion of the second visit of Mr. and Mrs. Garrick to the French capital.

Dimensions, 3ft. 2½in. by 2ft. 4in.; on canvas.

62

ROBERT EDGE PINE, 1742-1790

PORTRAIT OF DAVID GARRICK, 1716-1779.

Presented by Edgar Flower, Esq.

David Garrick, the most famous actor of the 18th century, was the son of an officer in the English Army, descended from a

Huguenot family ; his mother was the daughter of a Lichfield parson of Irish extraction ; he was born at Hereford on February 19th 1716, and educated at Lichfield Grammar School. Afterwards David and his brother George became the pupils of Samuel Johnson, at Edial, near Lichfield. The doctor was then writing his tragedy of "Irene," and when it was finished he and his pupil set out for London, arriving in the great city with only a few halfpence in their pockets. After trying the profession of a lawyer and the business of a wine merchant, Garrick adopted the calling of an actor. In 1741 he appeared at the Goodman's Fields Theatre as "Richard III." Pope then said of him "That young man never had his equal as an actor, and never will have a rival." The powers of Garrick were universal, he excelled equally in tragedy, and comedy, or the broadest farce. In 1769, when his reputation was universal, Garrick determined to celebrate a Shakespeare Jubilee at Stratford-upon-Avon. An enormous rotunda was erected in the Bankcroft by the river, near the spot where the Memorial Theatre now stands. A dinner and a ball were given. The next day odes were sung and Garrick declaimed. Ten years later (1779) Garrick died at the age of fifty-three years, and was accorded a magnificent funeral in Westminster Abbey.

R. E. Pine, who painted this excellent portrait of Garrick, was the son of John Pine the engraver, and was born in London in 1742. He painted portraits and historical subjects. In 1782 he exhibited a collection of illustrations to Shakespeare. There is another portrait of Garrick by him in the National Portrait Gallery. When about forty years of age he went to America, and died in Philadelphia.

Dimensions, 2ft. 5in. by 2ft. 5in.; on canvas.

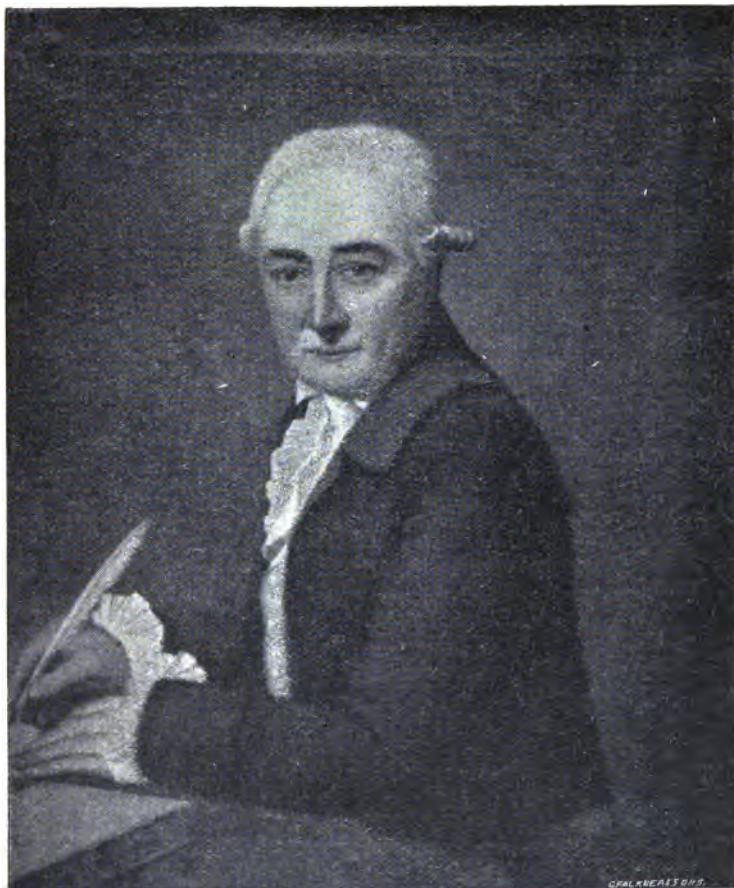
63

JOHANN ZOFFANY, R.A., 1733-1810

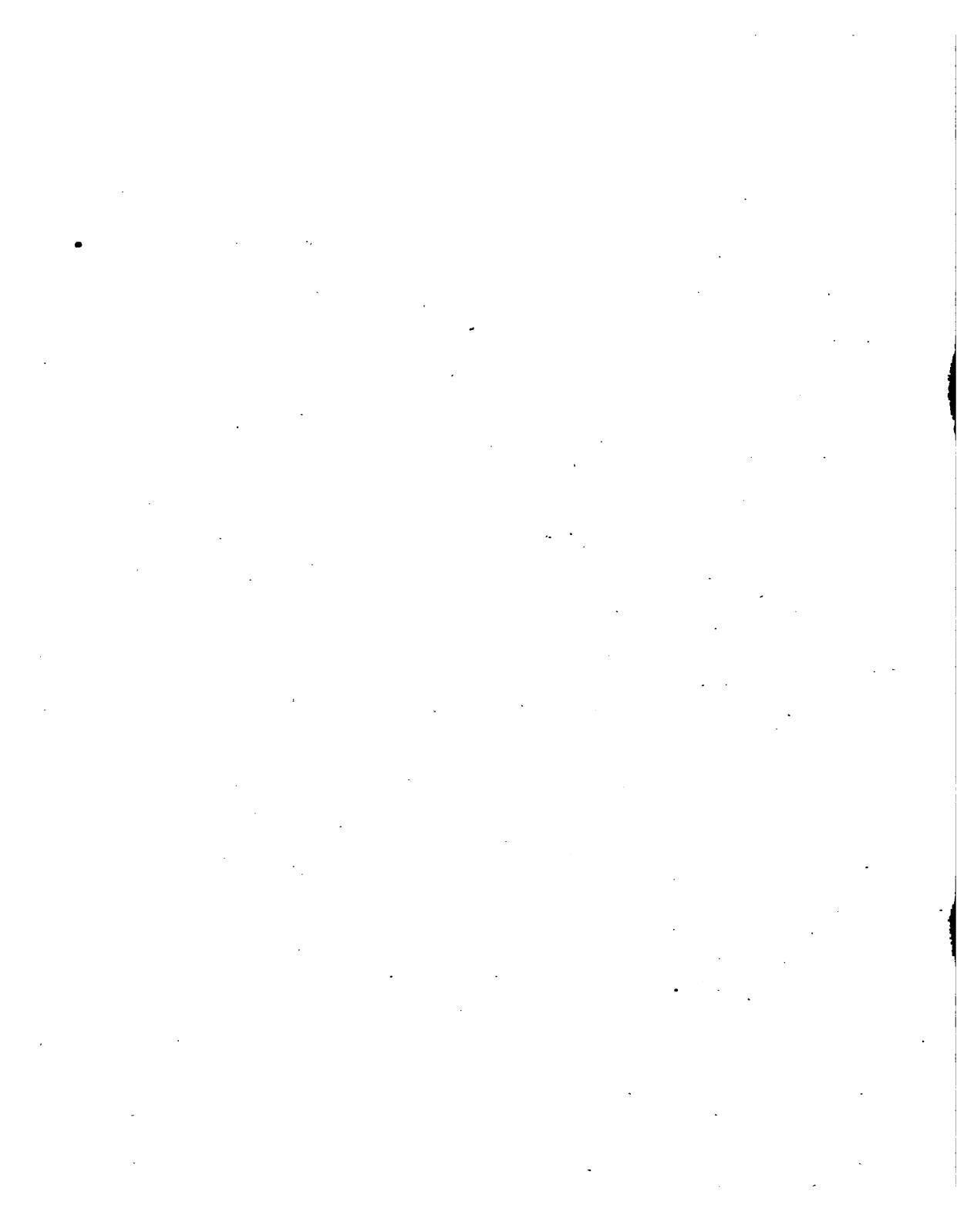
DAVID GARRICK AND HIS WIFE PLAYING PICQUET.

Presented by Algernon Graves, Esq.

This picture represents Garrick at middle age, and differs considerably from the other portraits of the great actor. He is represented sitting at a card-table, to the left. He wears a white coat and green gold-embroidered waistcoat. His closely-shaved round face is turned towards the spectator with an amused expression. Mrs. Garrick, seated opposite her husband, to the right, is attired in an evening gown of pink brocade; her hair is carefully dressed and powdered; she wears a necklace of large pearls; in her hand she holds a sequence of court cards. The expression on the face of the lady is indicative of humour and triumph.

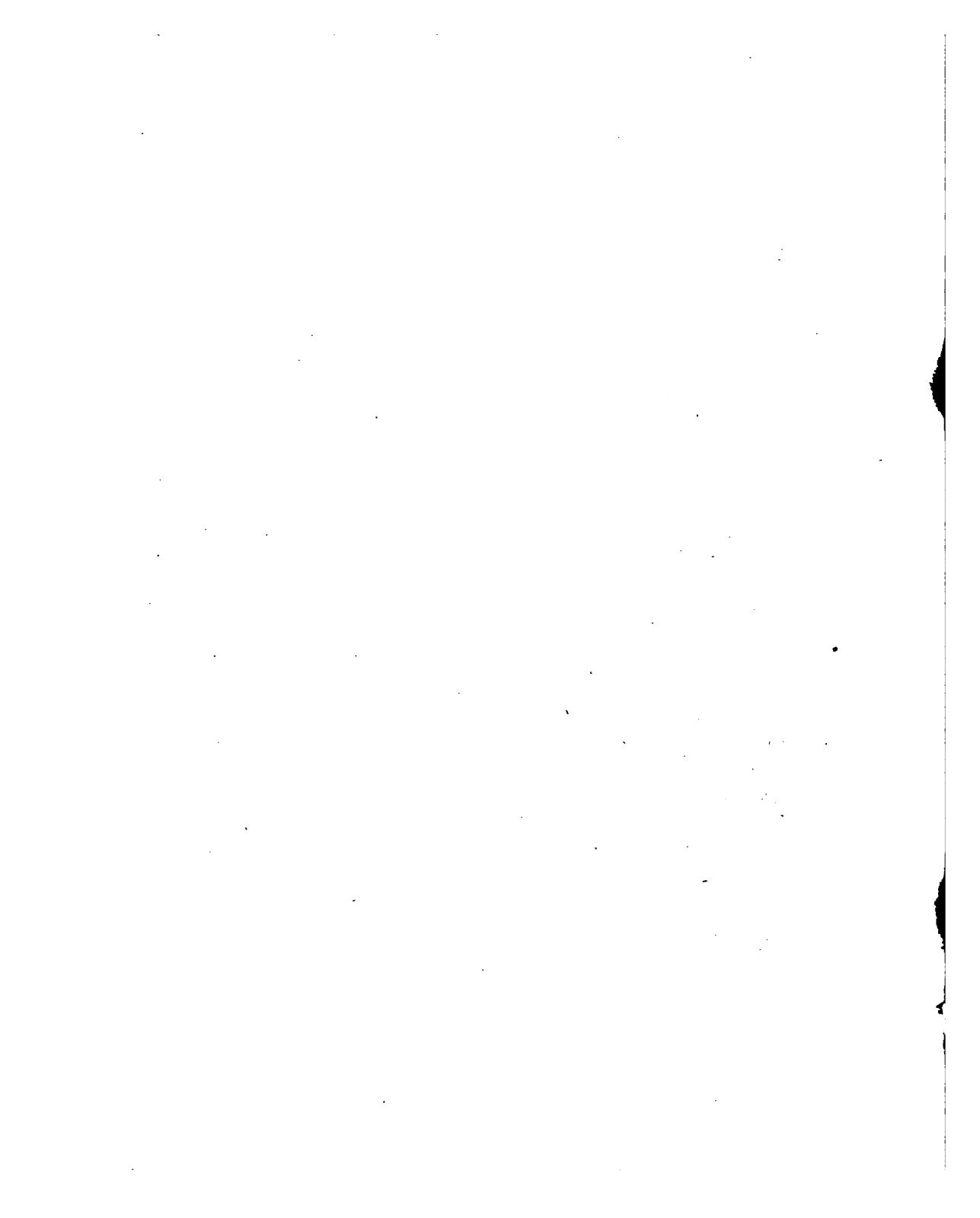


No. 62. DAVID GARRICK. BY R. E. PINE.





No. 63. MR. & MRS. GARRICK. BY J. ZOFFANY.



Johann Zoffany, of Bohemian descent, was born at Frankfort-on-the-Maine, about the year 1733. He studied painting in Rome, and came to England in 1758. Ten years later his name was placed among the first forty original members of the Royal Academy. He then visited Italy and India, whence he returned in 1796, after having acquired a competent fortune. He died in England in 1810.

Dimensions, 4ft. 1in. by 3ft. 2½in.; on canvas.

64

? CATHERINE READ (Died 1770)

DAVID GARRICK.

Lent by R. Payne, Esq.

Catherine Read, the reputed painter of this portrait, lived for some time at Lichfield. About the year 1770, she went to the East Indies, afterwards returning to England and exercising her talents as a portrait painter until her death in 1786.

Dimensions, 1ft. 9½in. by 1ft. 3½in.; on canvas.

70

SIR JOHN E. MILLAIS, P.R.A., 1829-1896

PORTRAIT OF THE LORD RONALD GOWER.

Lord Ronald Gower, the donor of the Monument of Shakespeare in the garden of the Memorial, sat for this portrait in 1877. His Lordship is the youngest son of the second Duke of Sutherland, and one of the Governors of the Memorial.

Dimensions, oval, 21½in. by 17½in.; on canvas.

71

ARTIST UNKNOWN

MACBETH AND THE WITCHES.

Macbeth. Act I. Scene 3.

Lent by Alderman W. G. Colbourne

72

N. J. CROWLEY, R.H.A.

Mr. WALLACK AS "MERCUTIO."

Presented by G.J. Maxwell, Esq.

MERCUTIO. * * * * *
TYBALT. Tybalt, you rat-catcher, will you walk?
 What wouldst thou have with me?

Romeo and Juliet. Act III. Scene 1. 80.

Cradled in a theatre, James Wallack may justly be called an actor by birth. His father was long a favourite performer at Astley's, and his mother was the best actress that ever trod the boards of the Amphitheatre. James was born in 1792, and commenced his dramatic career at Prince's Street, Soho. He soon obtained an engagement at Drury Lane, and there gained a moderate reputation, but he won his laurels in America, playing for a time with great success. Returning to England in 1820, he appeared as the leading man of Drury Lane, and played in Old English Comedy and Shakespeare.

Dimensions, 1ft. 11 $\frac{1}{2}$ in. by 1ft. 7 $\frac{1}{2}$ in.

73

PORTRAIT OF JUDITH SHAKESPEARE.

Lent by E. Fox, Esq.

This curious portrait was bought by Mr. E. Fox at the sale of the Hart Collections at Christie's. The portrait formerly hung in Shakespeare's birth-place, and was exhibited by Mrs. Mary Hornby as a likeness of Judith Shakespeare, the poet's younger daughter, who married Thomas Quiney in 1616.

74

L. J. LEBRUN

HAMLET AND HIS MOTHER.

Lent by Mrs. F. Bull

HAMLET. A bloody deed I almost as bad, good mother,
As kill a king and marry with his brother.

QUEEN. As kill a king!

HAMLET. Ay lady, 'twas my word.

(Lifts up the arras and discovers Polonius.)

* * * * *

Leave wringing of your hands; peace! sit you
down,
And let me wring your heart; for so I shall
If it be made of penetrable stuff.

Hamlet. Act III. Scene 4. 28.

In contrast to the works of some of the great masters of the English historic school of painting, this picture, by a modern French artist, shows the difference between the old and new methods of depicting scenes from Shakespeare's Plays. In expression and feeling, as in composition, execution, treatment, and drawing, the picture is a good example of the class to which it belongs.

Dimensions, 5ft. 4in. by 4ft. 3in.; on canvas.

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Water-colour Drawings

80

I. H. S.

CHRISTOPHER SLY ("Taming of the Shrew").

Purchased

81

JOHN CLEOHORN, 1862

after C. R. Leslie, R.A.

A FEAST AT FORD'S HOUSE ("Merry Wives of Windsor").

Lent by H. Graves, Esq.

82

after C. R. Leslie, R.A.

AUTOLYCUS.

*Lent by A. Graves, Esq.**Enter Autoiycus (singing)*

Lawn as white as driven snow ;
 Cyprus black as e'er was crow
 Gloves as sweet as damask roses,
 Masks for faces and for noses.

The Winter's Tale. Act. IV. Scene 4. 220.

83

J. M. LEIGH

LAUNCELOT AND OLD GOBBO.

Purchased

OLD GOBBO. Master, young man, you, I pray you,
 Which is the way to Master Jew's ?

LAUNCELOT. *(Aside)* O heavens, this is my true-begotten father ! who,
 being more than sand-blind, high-gravel blind,
 knows me not ! I will try confusions with him.

The Merchant of Venice. Act II. Scene 2.

84

ARTIST UNKNOWN

SIR TOBY BELCH AND MALVOLIO.

*Lent by Edgar Flower, Esq.**Twelfth Night. Act II. Scene 3.***85**

W. O'CONNOR

Interior of the temporary Pavilion on the night of the Opening Performance at the Tercentenary Celebration at Stratford-upon-Avon, April 1864.

86

J. M. JOPLING

MISTRESS FORD AND MISTRESS PAGE.

*Presented by the Artist**MRS. PAGE.* Letter for letter, but that the name
of Page and Ford differ!*The Merry Wives of Windsor. Act II. Scene 1. 71.***87**

ALFRED TIDEY

MRS. CHARLES KEAN AS "OPHELIA."

*Presented by the Artist**OPHELIA (Sings)* And will he not come again?
No, no, he is dead:
Go to thy death-bed;
He never will come again.*Hamlet. Act IV. Scene 5.***88**

D. T. WHITE

MOLIERE READING HIS PLAYS TO HIS SERVANT.

*Lent by Edgar Flower, Esq.***89**

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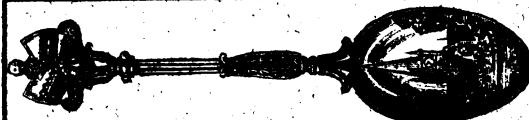
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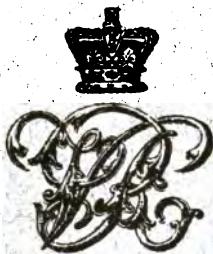
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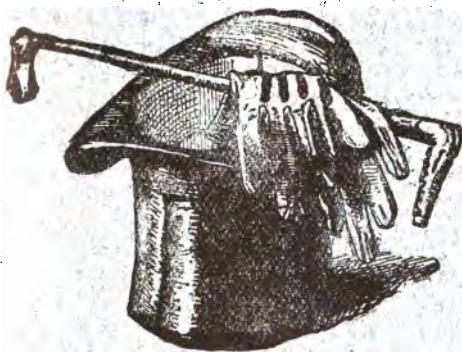
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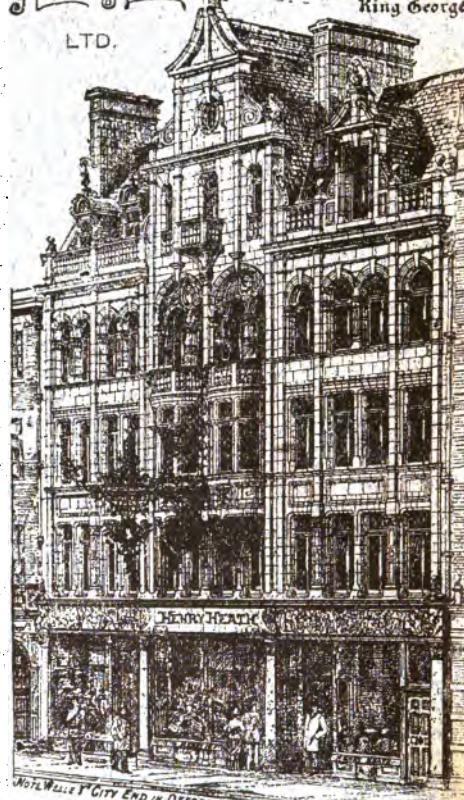
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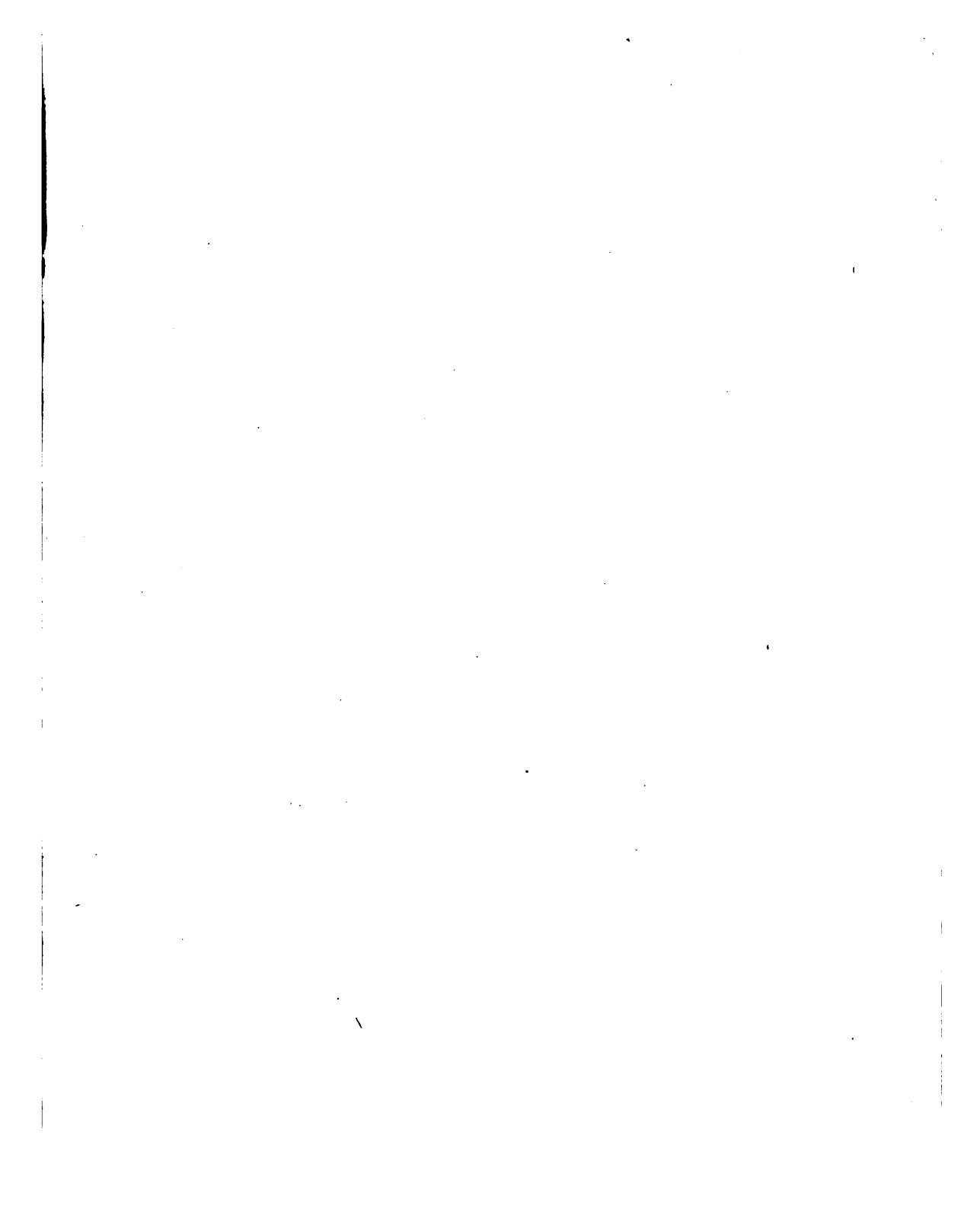
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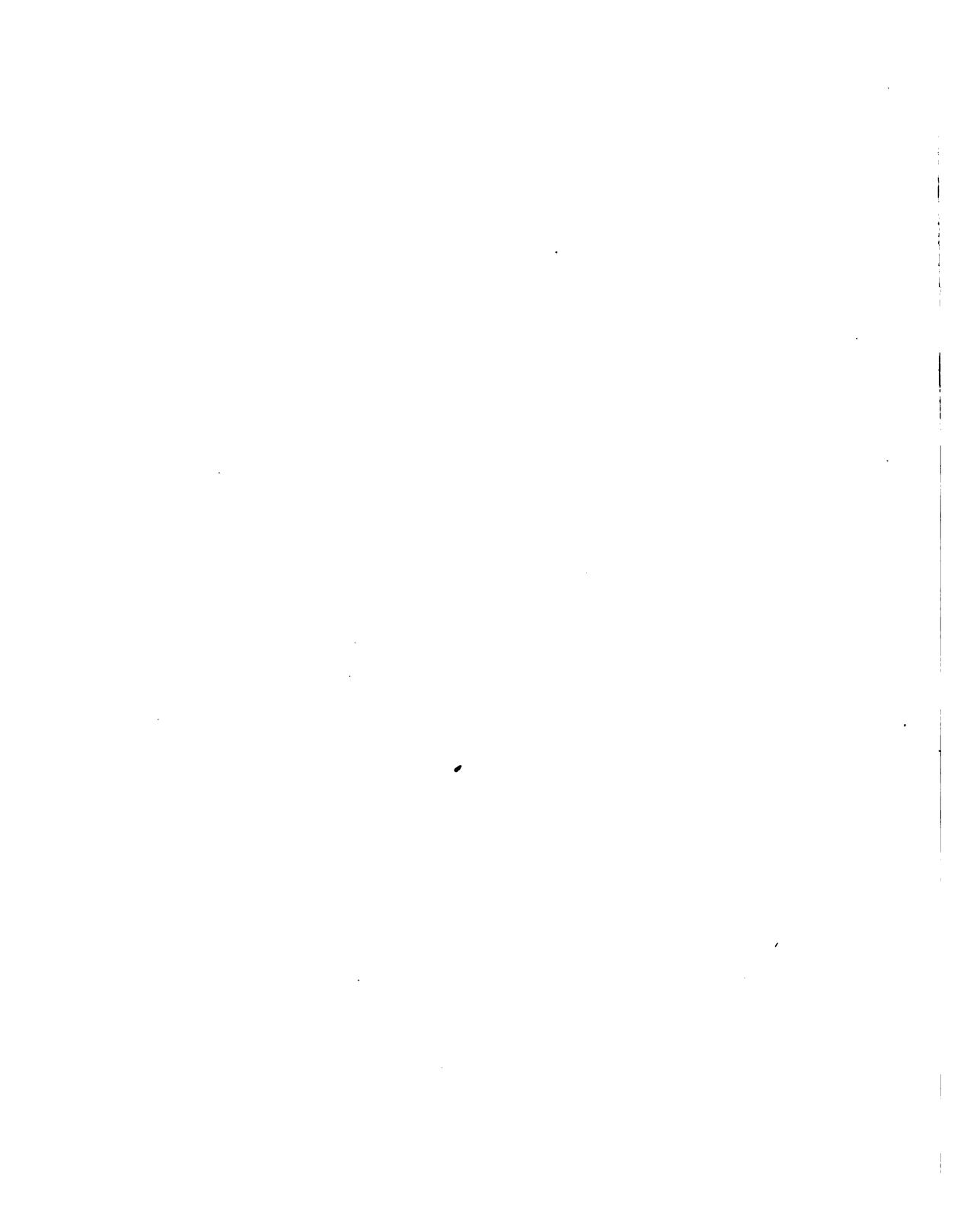


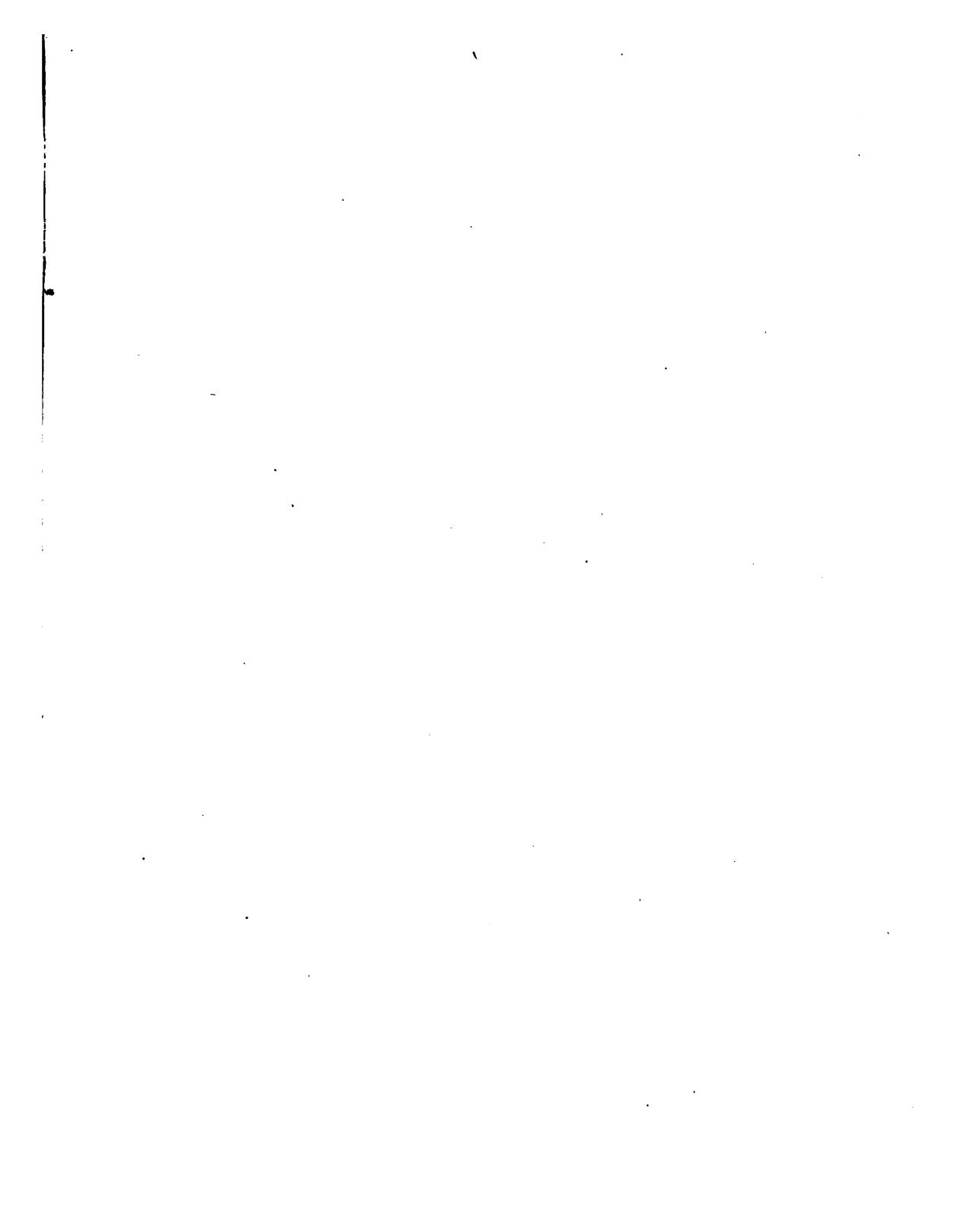
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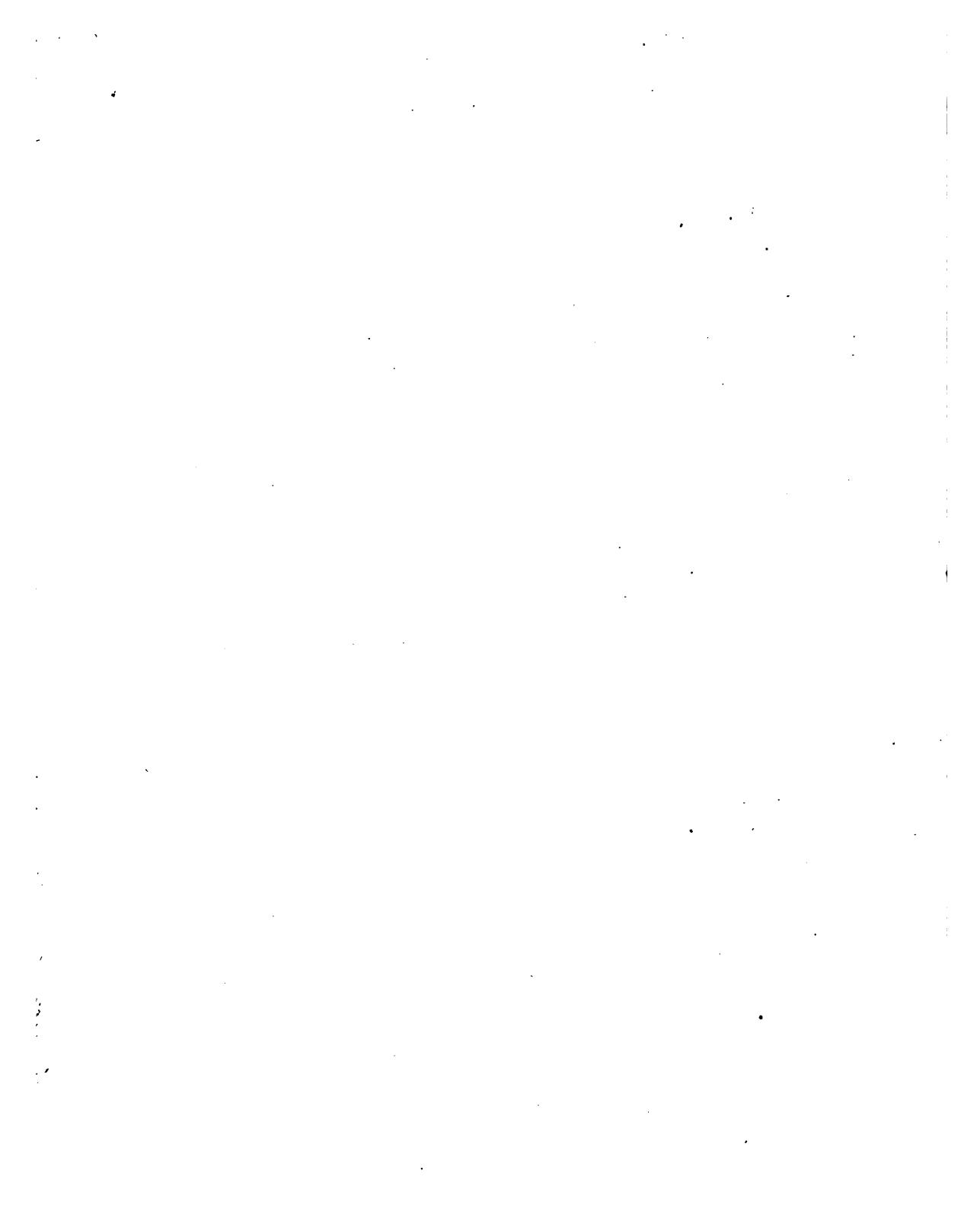
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